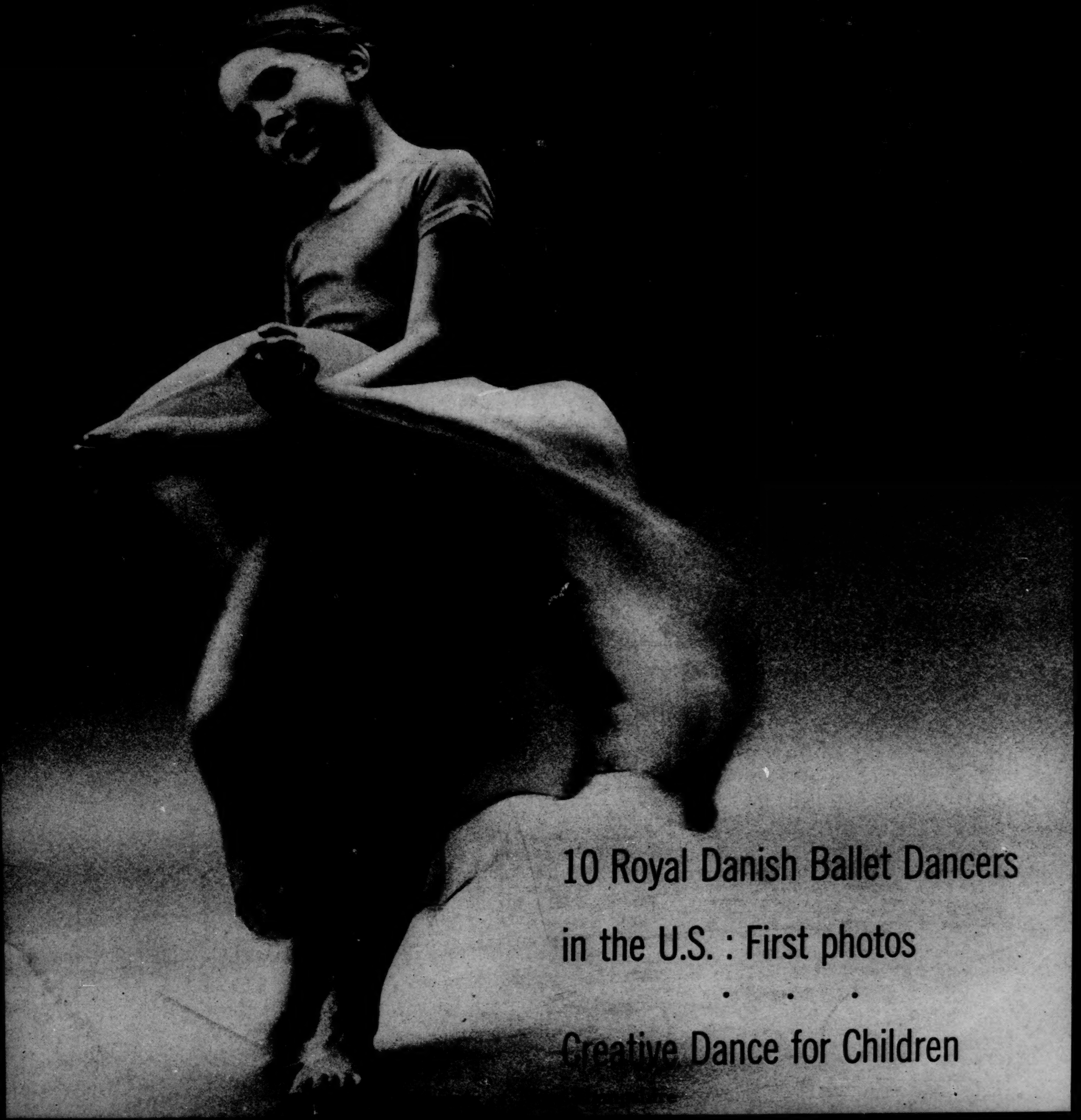
dance MAGAZINE

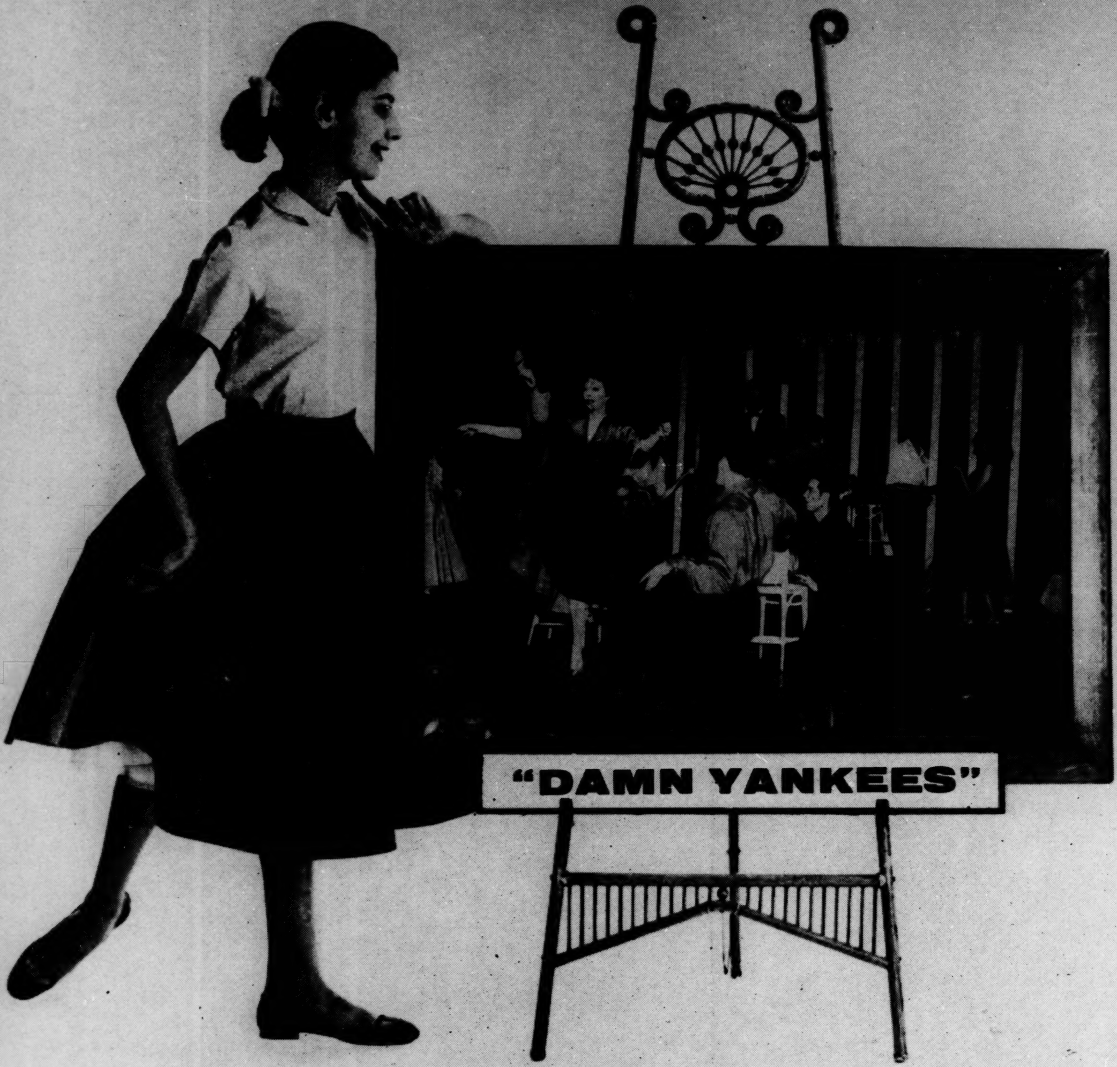


10 Royal Danish Ballet Dancers

in the U.S. : First photos

• • •

Creative Dance for Children



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NEWS of Dance and Dancers

ON TOUR

After a few days' rest in Manhattan following its European tour, the **New York City Ballet** left for Los Angeles for a July 19 opening at the Greek Theatre. "The Nutcracker" was due to be performed nightly through July 30, followed by repertory programs through Aug. 13. The Co. is booked at the War Memorial Opera House in San Francisco for repertory Aug. 15-22, and in "The Nutcracker" Aug. 23-28. It then plays the Moore Theatre in Seattle Aug. 30, 31 and Sept. 1, the Coliseum in Spokane Sept. 3 and 4, and the Civic Opera House, Chicago, Sept. 7-18.

The Ballet Theatre, touring South America under the auspices of the Int'l. Exchange Program, dances in Bogota through Aug. 7; in Medellin Aug. 8-11; in Cali Aug. 12-14; in Quito Aug. 16, 17; in Lima Aug. 19-27; and in Santiago Aug. 29-Sept. 11.

Ballets Espagnols Teresa and Luisillo have wound up their highly successful South American tour and have returned to Spain to dance and to work on new works for their Fall U.S. tour.

Jose Greco, following a summer trip to Spain, dances with his company at the Carter Baron Amphitheatre in Washington, D. C., Aug. 15, 16 & 17, and at the Greek Theatre in Los Angeles Aug. 22-28.

Martha Graham & Co. dance "Diversion of Angels," "Night Journey," and "Appalachian Spring" at the Hollywood Bowl Aug. 17. **Robert Cohan** will be dancing The Seer in "Night Journey" for the first time.

The **John Butler Dance Theatre**—dancers **Glen Tetley, Carmen Gutierrez, Joan Skinner, Mary Ann Niles, Arthur Mitchell, Remi Martel, John Butler,** and musical director **Betty Walberg**—sailed July 9 for European tour beginning with 3 days at the Internat'l Ballet Festival in Genoa . . . **Jean Erdman's** brief visit to Japan last spring was so successful that the U.S. Information Service asked her to return. After a stint at the Colorado Arts Festival (Boulder), Miss Erdman left for Japan on July 25 to give a month of master classes in Tokyo.

EAR TO THE GROUND

Anna Pavlova who died 25 years ago this coming January, will be honored by a major DANCE Magazine Commemorative Committee, whose plans will be announced in the near future.

Doris Humphrey has asked to be released for the coming season from her assignment as "one-woman committee" to pass on modern dance attractions presented at the 92nd St. 'Y.' With the discontinuing of the Student Dance Recitals at the Central High School of Needle Trades, the 'Y' again assumes its position as encourager to qualified, aspiring young dancers. Those interested in performing there should contact **Dr. William Kolodney,** who will consult all possible sources and make arrangements for solo and combination programs.

Dance Theatre-Berlin, company of 14 dancers and 2 pianists, starring **Gisela Deege** and **Gert Reinholm,** arrives by air Sept. 30 for a 3-month U.S. tour under management of Albert Morini, opening in Easton, Md., Oct. 1. Centerpiece of the programs is an abbreviated version of "Hamlet," choreographed by group's director, **Tatjana Gsovsky,** to music by the contemporary German composer, Boris Blacher.

Vicente Escudero, who has been spending the summer in and about N.Y.C., has been persuaded to give classes in Spanish dance for professionals during the 1st and 2nd weeks of Sept. at the School of Ballet Repertory, N.Y.C. Registrations now being accepted.

Jean Gordon, Associate Publisher of DANCE Magazine, flies to Europe the 1st week of August to observe dance activities and visit DANCE Magazine's European distributors . . . Our ubiquitous Adv. Mgr. **Toni Holmstock,** at the invitation of Aline Wealand Rhodes of the Midwest Dance Assn., flies to Wichita, Kans., to lecture Aug. 26 on Studio Management. On Aug. 11 Miss Holmstock lectures on costuming to the Amer. Society of Teachers of Dancing at N.Y.C.'s Sheraton-Astor . . . Another traveler is our Associate Designer, **Pasquale Del Vecchio,** who began a 2-year "vacation" July 25 in the U.S. Army.

Paul Szilard has been signed by the Teatro Municipal, Rio de Janeiro, for a 3-week season starting Sept. 30. He goes down on the 15th to stage his "Salome" and two other ballets. He will be joined by several members of the Paul Szilard Co. including **Nora Kovach** and **Istvan Rabovsky,** who will be guest artists of the season. There is also a possibility that Szilard will choreograph a new Brazilian work to music by a native composer. S. Hurok is booking the Szilard Co., including the Rabovskys, in a South American and U.S. tour to follow the Rio engagement.

Ana Roje, who was teaching here last winter, will dance the leading role in "Romeo and Juliet" at the Yugoslavian Dance Festival in Split this month. **Myles Marsden**, her American student, dances the role of Mercutio.

A letter from **Anton Dolin** reports the purchase of a villa in Monte Carlo, to which he may soon bring a bride . . . **The Ballet Theatre** was a success in Mexico City, with only minor trouble due to the altitude: 4 faints and 1 nosebleed.

Allegra Kent, who did not accompany the N. Y. C. Ballet to Europe, has rejoined the company for its West Coast appearances . . . **Kay Sargent** remained in England with a new husband.

NEW LONDON REPORT

As of press time, all details of the 8th American Dance Festival, New London, Conn., on Aug. 18, 19, 20 and 21 were not set. Plans were somewhat unsettled because of **Doris Humphrey's** illness in N.Y.C., but from her hospital room she told us that she hoped to complete a new, commissioned, work for the Jose Limon Co., tentatively titled "Airs and Graces," to 17th Century music by Locatelli. Other probable premieres include a new men's dance choreographed by **Jose Limon**; a new trio by **Pearl Lang** to Ingolf Dahl's "Concerto a Tre"; and a new work by **Pauline Koner**. **Lucas Hoving** and **Ruth Currier** have been designated "Fellows" of the School of the Dance and will have featured spots in the Festival. Scheduled for Aug. 15 is a lecture by Miss Humphrey on her early dance, "The Shakers." The work will be performed by her Repertory Class, assisted by a group of authentic Shaker singers from Enfield, N. H. . . . Co-director **Ruth Bloomer** reports the largest enrollment yet for the School of the Dance.

SAD NEWS

Sylvia Trokie of Star Costumers passed away on June 13 after a prolonged illness . . . Dance Masters of America lost two friends. July 2 marked the passing of **Frances Weber**, wife of D.M.A.'s Director, **A. J. Weber**. And on July 11 **Ernest Ryano**, past Director and longtime member, passed away.

SUMMER SPECIALS

Ethnic dancer, **La Meri**, is trying a new one-woman format in the summer barns. Called "Little Show," it opened in Kennebunkport, Me. July 11; moved to Stockbridge, Mass. July 28 & 29 . . . Louise Lortel's White Barn in Westport, Conn. hosts **Louis Johnson's** Company in Johnson's "Lament" and "Kindergarten" in August. Dancers are **Maggie Newman**, **Georgia Collins**, **Claude Thompson**, **Bob Curtis**, **George Liker**, and Johnson.

Folk and square dancers will get together for 8th Annual Camp at Coll. of Pacific, Stockton, Cal., July 25-30 and Aug. 1-6 . . . More country dance at U of Mass., Amherst, July 15. Proceeds went toward dance scholarships in memory of the late Lawrence V. Loy of the U.'s staff.

SCHOOLS HERE AND THERE

The five-year-old American Youth Ballet of Baton Rouge loses its director, **Tatiana Semenova**, who is moving to Houston, Tex. Baton Rouge is looking for a good teacher to take over her teaching and directing chores . . . **Pearl Dailey's Children's Dance Theatre** of Phoenix, Ariz. begins a TV series for the Am'n. Assoc. of Univ. Women Aug. 6 . . . The **Albert Butler School of Social Dancing** offers an interesting schedule of summer ballroom classes . . . The **Irving Burton Studio** offers summer classes July 5 - Aug. 12.

More recital news: **Vida Blunden** presented her Los Angeles pupils, June 23, in a production labeled "The Land of Sweet Dreams" . . . June concerts of the **School of Performing Arts** at 92nd St. "Y" nicely covered expenses. Capezio Grant, originally ticketed for concert expenses, was divided among 11 teachers who donated much extra time to prepare the program . . . "DANCE Magazine" was the subject of a solo on the "Dance Capades of 1955" program of the **School of Dance Arts** of Elmira, N. Y. . . . Damon Runyon Memorial Fund benefitted from the **Eva Varady** Studio's variety show at N. Y.'s Central High School of Needle Trades.

The **Bennington Coll. Dance Workshop**, dir. by **William Bales** and **Molly Lynn**, performed May 27, 28, 29 at the College Theatre . . . Vassar's Commencement Week featured a special performance of "Spectrum," a ballet written and choreographed by senior **Helen Trimble** . . . U. of Cincinnati's spring concert featured works by students **Neidra Wright**, **Yvonne Crittenden**, and **Shirley Shepard**. The U. also sponsored the Spring Symposium of the Ohio Valley Contemporary Dance Ass'n. . . . Coming in the fall (Oct. 15), a N. Y. State Coll. Modern Dance Symposium at Alfred Coll. **Lucas Hoving** and **Lavina Nielsen** will teach and perform.

IN THE NEWS

On July 9 the **Ballet Russe de Monte Carlo**, in its first N.Y. appearance in 5 years, drew a record audience of 17,000 to the Lewisohn Stadium. At the end of Aug. the Co. begins rehearsals for its fall U.S. tour. One new ballet in the repertoire will be "La Dame a la Licorne," choreographed by **Heinz Rosen**, with story, costumes and decor by Jean Cocteau, and music by Jacques Chailley. The work, inspired by the Gobelin tapestries, has been seen in Munich, Berlin and Buenos Aires.

A "ballet masque," staged by **George Balanchine**, is part of the production of "The Tempest" at the Shakespeare Festival Theatre at Stratford, Conn. "The Tempest" alternates with "Julius Caesar" through Sept. 3.

Following a visit with her mother in Norway, **Vera Zorina** goes this month to the Salzburg Festival in Austria to dance the lead in "Persephone," which **Margarete Wallman** has choreographed to the Stravinsky score.

HERE AND THERE IN NEW YORK

N.Y. Ballet Club officers for the coming year are **Rhoda Gould**, Pres.; **George Anderson**, Vice Pres.; **Aaron Steiner**, Treas.; **Ralph Alder**, Sec.; **Regina Segall**, Corr. Sec. . . . Randall's Island is the site for the **Afro Arts Theatre Summer Festival of Jazz, Opera, Dance, and Drama**. Dates, July 11-31 . . . Bastille Day found To Yo Za, the Theatre of the Far East, in a free-to-the-public performance at International House . . . The same day brought **Manor and Mignon**, adagio team, into the new Radio City Music Hall show.

HORSES AND DANCERS

Perry-Mansfield (Steamboat Springs, Colorado) the oldest dance camp in the U.S. and probably the only one to include horsemanship as well as dance, highlights its 42nd season with an imposing list of events. Resident choreographer, **Harriette Ann Gray**, presents new works July 30 and Aug. 14, and the Perry-Mansfield dancers are included in production of Giraudoux' "Ondine" Aug. 23. P-M season ends with 4th Annual Symposium of Arts week-end of Aug. 26.

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HERE AND THERE

The Modern Dance Council of Washington, D.C., Inc. has elected the following: **Evelyn de la Tour,** Chairman; **Ima Baenesch,** Vice Chairman and Educ. Chairman; **Ethel Butler,** Corr. Sec. and Program Chairman; **Linda Verrill,** Rec. Sec.; **Pola Nirenska,** Treas.; **Hedi Pope,** Membership Chairman; **Ruth Braunstin,** Publ. Chairman . . . **Virginia Garrett** of Cinn., Ohio, has prepared a packet of Cards for Dance with instructions and illustrations in the Cecchetti Method of ballet . . . Another important contribution to the growing list of books by and about jazz personalities. This one, called "Hear Me Talkin' To Ya," was culled by Nat Shapiro and Nat Hentoff from the writings and from personal interviews with jazz greats of the past quarter century . . . Nine children from New York City youth centers affiliated with the Boys' Athletic League (see "Four Hundred Internationalists" in July DANCE Magazine) performed folk dances on Maggi McNellis' Dumont TV show July 8. Miss McNellis interviewed the project's leader **Sally Ray.**

GETTING AROUND

Mme. Julie Sedova, famed ballerina of the Pavlova era and graduate of the Imperial Ballet School, is now teaching in Nice and Cannes where she presents regular recitals, which it is reported, Aga Khan (father of Ali) never misses . . . Ritter Young Lerner Associates, N.Y., announce that the **Jean Leon Destine**-choreographed film, "Witch Doctor," (a Venice and Edinburgh Film Festival prize winner) is now available for purchase or rental in 16mm. .

Ballerina **Natalie Leslie Krassovska** and **Caird Leslie,** currently teaching in N. Y., have discovered that they are relatives — thru a Scotch uncle who went to Russia with the Scotch army, and there started a Russian branch of the family.

"Wrong Pew" Dep't.

Last month we inadvertently switched the captions under two pictures on p. 49. Here they are unscrambled: The 4 cygnets in picture #16 are Angela Keith, Concetta Maceo, Marsha Nance, and Rosita Bloodworth pupils of Barbaralee Rankin of Galveston, Tex. The dancers in picture #19 are Cynthia Loewy, Tina Stone, Roberta Weiri, and Elizabeth Pines of the Erika Iskot School . . . On p. 72 of the same issue the young Miss pictured with Andre Eglevsky is his doughter Marina (and not Maria) . . . and on p. 76 Roy Tobias was incorrectly identified as Stanley Zompakos. We're sorry.

BACKSTAGE

Herb Ross will choreograph the musical version of "The Amazing Adele," based on a French play about a clairvoyant maid. Rehearsals start Oct. 4 . . . **Gertrude Tyven** replaced **Mia Slavenska** as dancing lead in Saratoga Springs production of "The Great Waltz" . . . **Bob Lindgren** and wife **Karen** are in the European Co. of "Oklahoma!" . . . **Richard Barstow** is planning a Wild West number for next year's circus . . . **Janet Collins** to tour with group next season.

Michael Kidd debuts as actor in M-G-M's "It's Always Fair Weather" . . . **Don Costello** sued the Kean sisters unsuccessfully for $20,000 . . . **Sophia Delza** demonstrated her Chinese Action Dances on Steve Allen Show . . . **Robert Joffrey** back from England to choreograph musicals for Seattle's Aqua Theatre . . . Dancing line is back in Chicago's Chez Paree . . . A.B.C. has a new TV dance instruction program called "Step This Way" — Sat. 7-7:30. Instructors are **Zadan & Carol.**

Following musicals announce August rehearsals: "Delilah" (choreographed and directed by **Bob Alton**); "The Hot Rock" (chor. **Fred Kelly**); "If I Were Queen" (prod. Polan Banks, CO 5-1034); "Hell on Wheels" (chor. **Bill Dollar**); "Nine O'Clock Revue" (prod. David Brooks CI 5-7940); "Shangri-la" (prod. Courtney Burr, CI 5-9151); "Reuben, Reuben" (chor. **Hanya Holm**); "Li'l Abner" (chor. **Michael Kidd**).

Hans Holzer

MONEY AND THE DANCE . . .

Woolworth heiress Barbara Hutton, asked in a recent interview how she would arrange her life if she had it to do again, said "I would be a dancer" . . . Doris Duke, reportedly the world's wealthiest woman, is a student of a well-known N.Y. ballet teacher.

MORE EAR TO THE GROUND

DANCE Magazine Publisher **Rudolf Orthwine** sailed for Europe July 23 on the SS United States. He intends to visit France, England, Holland, Germany, Denmark, Switzerland, Austria, and possibly Italy on business and research.

Philadelphia teacher, **Nadia Chilkovsky,** author of several books on Labanotation, left early in July to spend a month in London working with the master, **Rudolf von Laban.**

JACOB'S PILLOW

AUGUST CALENDAR

Aug. 3-6	**Mia Slavenska & Adreano Vitale** **Birgit Akesson** **Josefina Garcia** **Dance Drama Co. of Emily Frankel & Mark Ryder**
Aug. 10-13	**Alexandra Danilova & Partner** **Myra Kinch & Co.** **Priyagopal**
Aug. 19-20	**William Dollar Works by Yvonne Patterson, Joan Van Orden & Paul Sutherland** **Iris Mabry** **Iva Kitchell**
Aug. 26-27	**The Negro Dance Theatre, Aubrey Hitchins, Dir.** **Ruth St. Denis** **Xenia Zarina**
Sept. 2-3	**Moscelyne Larkin & Michael Maule** **Myra Kinch & Co.** **The American Mime Theatre, Paul Curtis, Dir.**

Tony ("Your Hit Parade") **Charmoli** is doing a new ballet for the **Aubrey Hitchins Negro Dance Theatre.** The work will debut week-end of Aug. 26 at Jacob's Pillow . . . After choreographer **Rod Alexander** got the Jones Beach "Arabian Nights" (see p. 30) set for the summer, he and assistant **Felisa Conde** flew to the Coast to do a pilot film called "The Dancers" for N.B.C. Then off to the New Frontier Hotel in Vegas to stage the new Ann Sothern show. Alexander and wife, **Bambi Linn,** were also scheduled to dance in the Sothern vehicle but were released from their contract so that they could return to Hollywood for 20th Century-Fox's version of "Carousel." Replacing the team in Vegas are **Roy Fitzell** and **Asin Martin.**

Masami Kuni, one of Japan's leading modern dancers, passed through N.Y. en route to Brazil where he will teach at a forum on modern art . . . Madrid's **Mariemma** premiered her new company of 35 on July 2. European and American tours are in the offing . . . Ethnic dancer, **Aennchen,** forced out of performing because of a back injury, now teaches professionals and teachers in New Jersey . . . **Sylvia Lewis,** dancer and choreographer on Ray Bolger's TV show for the past 2 years, is choreographing Jane Russell's dance numbers in Columbia's "Tambourine." Filming began July 18.

NEWS FROM GERMANY

The Stuttgart performances of the **N.Y.C. Ballet** engendered great enthusiasm. The company's 5 performances were the only ones seen in Germany during the current tour, and they attracted dancers, critics, balletomanes, ballet masters, choreograhers, and teachers from everywhere.

It is difficult to say which work was most liked, but the final movement of "Western Symphony" was regularly drowned in a wave of rhythmical hand-clapping (as was also the finale of the first movement) so that it was difficult to hear the music. Whenever he took a curtain call, **Balanchine** received the lion's share of applause. Among the dancers, **Maria Tallchief** and **Andre Eglevsky** were the favorites. But they were closely followed by **Melissa Hayden, Tanaquil LeClercq, Patricia Wilde,** and **Diana Adams.** The Stuttgart public also seemed particularly fond of **Jacques d'Amboise.**

On the last night the orchestra members gave a special ovation to conductor **Leon Barzin.** All the critics lauded **Karinska's** poetic costumes. In the 3 years since its last German appearance, the company has acquired a new emotional depth (especially in "Serenade" and "Four Temperaments") that better emphasizes its unusual technical brilliance.

At the East-Berlin Friedrichstadt-Palast the Indian National Ballet called **Hindi Kala Kendra** gave a fortnight of performances. The year-old company comes from Bombay, and this is its first tour abroad. The repertoire is uneven. Weakest are the repetitious folk dances and some social-conscious ballets. But there are some stylish Kathakali and Bharata Natyam works, that help make the general impression affirmative. Among the stronger soloists are **Roopmathi, Suman Heble, N. K. Namboodhei,** and **K. K. Shetty.** Stronger artistic direction is needed. ***Horst Koegler***

CHICAGO NEWS

An unheralded dance act called "Spanish Fantasy" made a stir when it took over the floor show of the Palmer House Empire Room, end of June. The troupe of 12 Spaniards and South Americans is headed by **Rafael Ruiz,** a dynamic little man with a fierce attack. Costuming and dances have an authentic look, and there is earthiness, sincerity, and true local color in place of the slickness we get too often.

The Ballet Theatre had a very successful week (June 20-25) in Ravinia Park. In fact, the park management wishes the symphony concerts would do as well. Novelties of the B.T. season were the return of **Rosella Hightower** and the appearance of **Joan McCracken** in "Rodeo."

Miss Hightower, returning to dancing after the birth of her daughter, tackled the most difficult roles first. Her opening night "Black Swan" was disappointing. But as the week wore on, the ballerina recovered the elan and ease for which she is noted. Her final "Swan Lake" found her in good form. She was partnered by **Scott Douglas,** performing his first Prince Siegfried for The Ballet Theatre. His solo variation was distinguished by several expansive changes suited to his extentive vocabulary.

Joan McCracken was the most lovable cowgirl ever seen in "Rodeo." She did less with the dancing than predecessors like **Vida Brown** or **Dorothy Etheridge.** But she gave the part great personal appeal.

Nora Kaye danced "Giselle" with **Igor Youskevitch.** Miss Kaye had danced the role some years ago, but now her approach has completely changed. Where once she emphasized the psychological aspects, she has now searched the dance intentions. The result was a sweeter portrayal with eminently better dancing.

Vashi and **Veena** gave a program of Indian dance in Mandel Hall on June 27. The couple, authorities on Hindu dance, gave a number of performances some years ago while doing graduate work at the U. of Chicago. Now Vashi is Dr. Nataraj Vashi of the Cultural Attache staff of the Indian Embassy in Washington, D.C. His wife, Veena, is an architect working on housing plans for crowded Indian villages. G. L. Mehta, Indian Ambassador, came to Chicago for the performance. The couple is also preparing a book on Indian dance.

Beverlee Bozeman is in town doing very well as Miss Adelaide in "Guys and Dolls," directed by **David Tihmar.** Dancer **Carol Lawrence** is the ingenue, and **Ken Johnson** and **Ronald Fraser** are featured in the important dance numbers.

Since July 27, **Harold Lang** has been doing his original role in "Look, Ma, I'm Dancin'" at Fox Valley Playhouse.

Sonia Arova has been added to the Guest Artist list (which already includes **Alicia Markova, Oleg Briansky,** and **Vera Zorina**) for next fall at the Lyric Theatre. Miss Arova will repeat her role of Asucena in **Ruth Page's** "Revenge" (based on Verdi's "Il Trovatore") which she performed successfully last year in Paris with the Ballets des Champs Elysees.

Violetta Andre presented her 11th Music Box Revue June 24 at the 8th Street Theatre.

Margaret Watson, formerly of The Ballet Theatre, is engaged to Dr. Barre Alan of Chicago. ***Ann Barzel***

LATIN AMERICA REPORT . . .

ARGENTINA: Leonide Massine's new ballet "Usher" was presented for the first time at the Colon on July 1st. It follows Poe's "The Fall of the House of Usher" closely and **Garcia Morillo's** score is exceptionally successful in creating the necessary atmosphere. **Maria Ruanova** and **Jose Neglia** gave good performances. Particularly Neglia has matured tremendously and can now be considered an outstanding dancer by international standards. "Usher" is to be filmed. A full review of this ballet will follow next month . . . Two other Massine ballets, "Jeux d'Enfants" and "Choreartium" completed the program.

Renate Schottelius will shortly begin her course in Labanotation at the Escuela Nacional de Danza.

CHILE: "Mascarada," with choreography by **Vadim Sulima** to Khachaturian music is the most successful ballet as yet presented by the Municipal Ballet. The plot is very simple and concerns the goings on at Carnival time at a university town. The most successful part of the choreography is to be found in the divertissement: A Caucasian "Lezginca," danced by Sulima, **Mairena,** and **Ponce** and "Valse" with **Eliana Lira** have received unanimous praise.

The Municipal Ballet is also giving several performances a month in suburban theatres . . . The Univ. of Chile Ballet is meanwhile preparing **Uthoff's** "The Prodigal Son" which promises to be the event of the year . . . **Dore Hoyer** is expected in Chile after several recitals in Buenos Aires.

URUGUAY: The **Roberto Jimenez-Manolo Vargas** dance group performed in Montevideo and met with a success similar to that already obtained by them in Argentina. ***(Hans Ehrmann-Ewart)***

"Ballet"

INFORMATION, PLEASE

A letter from Yancey Belknap of the Dance and Music Archives of the Univ. of Fla. reads: "Can anyone supply the name of the French dancing teacher who came with the first group of French refugees to the colony of Carolina? In reading Carroll's first volume of the founding of that colony, I was pleased to discover that the only member of the group who did not suffer grave hardships was this dance teacher. He boldly went among the Indians and taught them 'dance and music' and they were so happy over this that they supplied him abundantly with game and furs with the result that he alone was affluent."

(continued on page 79)

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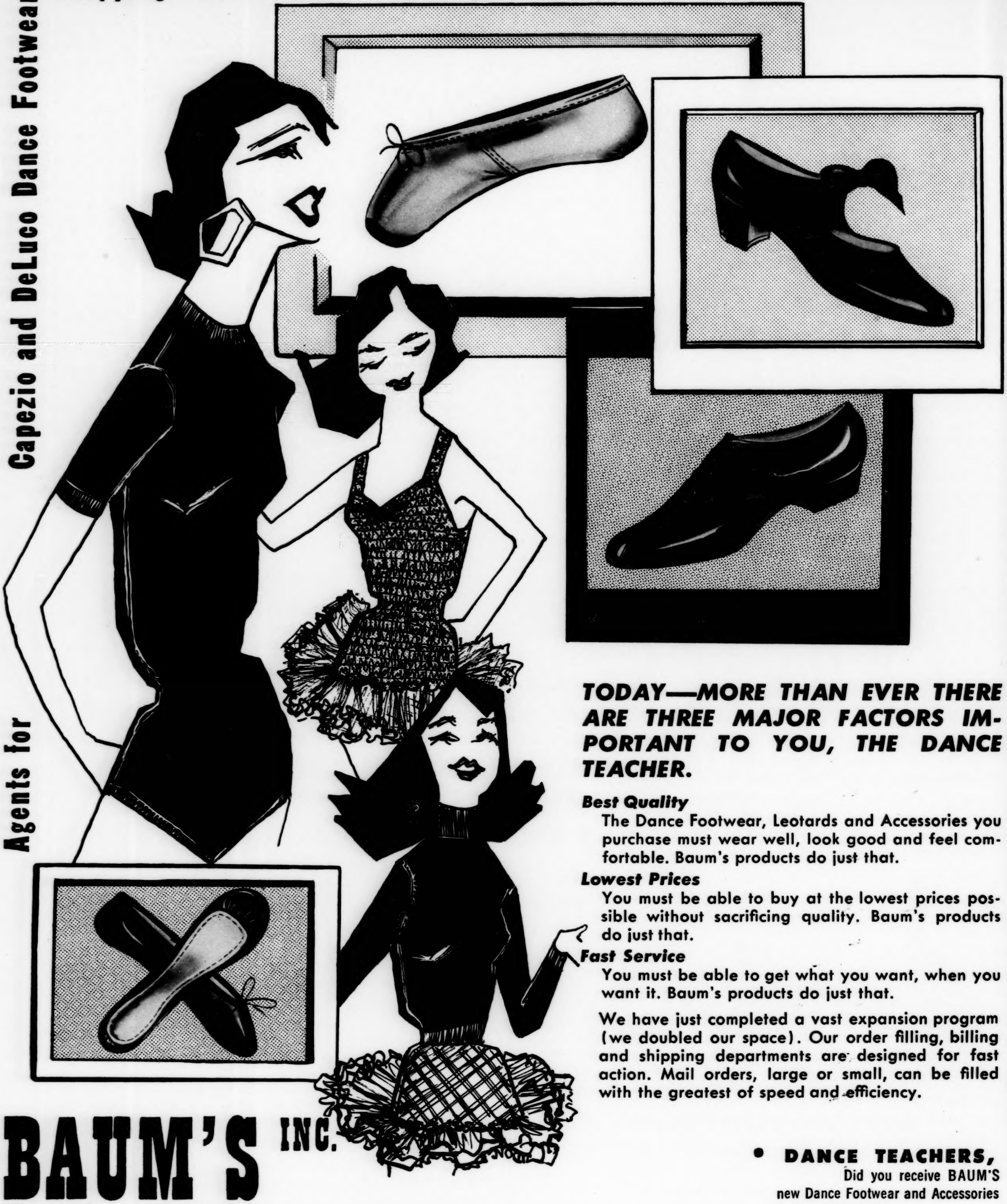

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DANCE IN THE MOVIES

By ARTHUR KNIGHT

The dance enthusiast will find little to delight him in the current crop of movies. Apparently the studios would rather hold back their hotter musicals for the cooler weather. About the best we can whistle up for the moment is Bob Hope singing and dancing as Eddie Foy in *The Seven Little Foys* to choreography by Nick Castle. Not that Hope isn't awfully good. Paramount, as an experiment, has switched him away from his glib wise-cracks and comic patter, and Hope has made the most of it. His Eddie Foy is a mean, ornery, thoroughly professional funny man given to only the rarest gestures of sentimentality. It is this sense of professionalism that Hope projects so well, particularly in a wonderful sequence that finds him teamed with James Cagney as George M. Cohan. After a round of kidding-on-the-square at a Friar's testimonial dinner, the two leap up on the tables for a challenge routine to Cohan's eminently danceable *Mary*. Their soft shoe work has the grace and smoothness, the ease if not the intricacy of such old masters as Bill Robinson. And when they step out with a buck and wing that would tax many a younger man, both of them —but Cagney especially, a hoofer from way back—demonstrate that they are still in top form. It's a warming salute from two old pros of present-day show business to two old pros of the past.

For the rest, *The Seven Little Foys* features several of Foy's old vaudeville routines completely renovated and modernized (and strikingly costumed by Edith Head), but with Hope skilfully reproducing all of Foy's facial, vocal and dance mannerisms. The new version of *Chinatown, My Chinatown*, which Foy used to do as a "single," makes splendid use of the "Little Foys" in a fancifully mounted, amusingly gruesome *exposé* of Chinatown horrors. The kids get a work-out too in *Row, Row, Row*, which Nick Castle cleverly arranged as a bungled break-in for the new act. And, of course, there are several reprises on the Foy theme-song, *I'm the Greatest Father of Them All*, with the whole family frantically trying to keep a time-step with the old man. This is one instance where authenticity would hardly have paid off. The original *Seven Little Foys*, a vaudeville "standard" until well into the Twenties, was a pretty dismal affair.

Not nearly so dismal, however, as *Ain't Misbehavin'* (Universal-International), the kind of musical we should prefer to think died in the Thirties. But no, here is that same hoary plot in which a chorus girl marries a millionaire then almost loses him by trying to make herself over into the cultured creature she thinks he wants as a wife. With Piper Laurie as the chorus girl (it's a TV chorus this time—the modern touch), the dancing could scarcely be spectacular; but the routines devised by Kenny Williams and Lee Scott—a *Dixie Mambo* and something called *I Love That Rickey Tickey Tickey*—are just as flat and insipid as their titles would suggest. Not until the final number do the choreographers discover how to make the most of Miss Laurie's dubious talents. They bring in four energetic young men who dance *around* the star for a briefly effective moment.

Quite outside the circuit cinemas, a number of young people are experimenting with the very real problems of translating dance forms into film forms. Their efforts, while scarcely as elaborate as M-G-M'S, are invariably more daring—and frequently more rewarding. They have the added advantage of being available to anyone with a 16mm projector and the price of rental. Among the more interesting recent releases:

Dance in the Sun—the first film by Shirlee Clarke, a student of Hanya Holm and formerly with Anna Sokolow's dance group. Choreographed and danced by Daniel Nagrin, the film makes significant use of the camera's ability to cut freely from one place to another. Steps begun in a dance studio may end on a distant beach, suggesting at once the development and the thematic sources of a modern dance. A refreshing approach to film choreography. Original piano score by Ralph Gilbert. 7½ minutes. Available from Halcyon Films, 125 East 78th St., New York 21.

Study of a Dance—another first film, this one by Yael Woll, an instructor at the City College Institute of Film Techniques. With dancers Mark Ryder and Emily Frankel, Woll builds the whirling patterns of a dance on the New York rooftops by cutting together significant fragments, heightening the movement of the dancers by counter-movements of the camera itself. The score combines air raid sirens with *The Big Noise from Winetka*. 8 minutes. Available from City College Institute of Film Techniques, 139th St. and Amsterdam Ave., New York 31.

Three and Around—directed by Richard Weaver, choreographed and danced by Frank Neal, a former member of Katherine Dunham's troupe and featured dancer in several Broadway musicals. To the old round, *Row, Row, Row*, Neal has devised an imaginative set of variations incorporating the possibilities of the camera for slow motion, fast motion and super-imposition, appearing in many of the scenes in double—and even triple—exposure. The music, especially arranged for the film by Mark Walker, is performed *a capella* by a quartet from the Robert Shaw Chorale. 8 minutes. Available from Film Images, 1860 Broadway, New York 23.

The Very Eye of Night—Maya Deren, one of our foremost experimental film makers, has created a nocturnal ballet in which mythological characters leap with the whole starry universe for a stage. Working with negative, Miss Deren has conceived lovely floating patterns of white on black, her dancers aglow with an inner fire. The film, prepared in collaboration with the Ballet School of the Metropolitan Opera under the direction of Antony Tudor, has an original and highly effective score by Teiji Ito. 10 minutes . . . Also by Miss Deren, an earlier, silent film, *Choreography for Camera*, featuring dancer Talley Beatty, a wonderfully suggestive study of all the resources that the motion picture can place in the hands of an imaginative director. 3 minutes. Both available from Maya Deren, 61 Morton St., New York 14.

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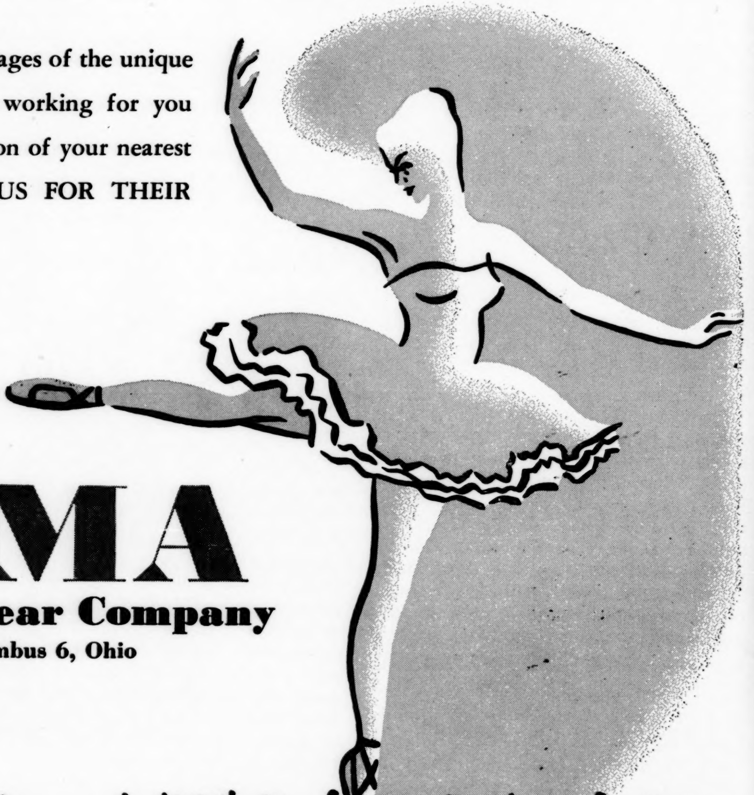

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LOOKING AT TELEVISION

WITH ANN BARZEL

Summer television used to mean vacation for the high-priced singers and comedians and a chance for the low-priced dancers to experiment for the bedevilment of the bedridden.

But now junior is a big boy and summer shows stick close to the winter formats — meaning singers, bands and wives wrangling with bird-brained husbands in what is known as situation-comedy.

To vary the fare there have been several summer spectaculars. Among those I caught, three had dance in varying measure. CBS's "Front Row Center" televised the Broadway revue *Three for Tonight* with Marge and Gower Champion loping and leaping refreshingly through wide uncluttered spaces. They were consistently casual, their dancing as uncluttered as the stage. The camera was particularly aware of the dramatic qualities to be brought out by the contrasts of black and white.

Dave Garroway's *Wide Wide World* of June 27 (NBC) stopped in Mexico City to focus on native dancers. This was followed by clown Cantinflas making a comedy ballet of a bullfight.

On June 19 NBC produced *Remember 1938*. I remember 1938 as the year of *Billy the Kid* and of the first split in the Ballet Russe, as the year of the first appearances of Markova, Slavenska, Youskevitch and Franklin in America. It was also the year Tamiris was producing some wonderful dances for the Federal Theatre and so on and on. But all that NBC remembered of 1938 dance was the *Flat Foot Floogie* and the *Conga*. The political reminiscing was on the same level.

Tony Charmoli wound up *Your Hit Parade* year with one of the best programs dancewise. *Gypsy in My Soul* was not of Romany gypsies but of the tourist type. Charmoli's dancers in smart travel clothes, cavorted around cutouts of windmills (a Dutch dance), the Eiffel Tower (Can-Can), the Colosseum (tarantella), the Taj Mahal (Hindu Mudras) an Arab harem veil dance). There was originality and inventiveness in the superimposing of characteristic suggestions of these dance forms on the customary free style of the expert troupe.

What Lola Wants was the most produced number on the air this month. Charmoli has put it on in various guises. On June 11th Lola was a dark-haired huntress in jodhpurs. She danced with each of the boys in turn, snared him and locked him in a gigantic cage.

Herbert Ross produced a Lola on the Milton Berle show of June 14. Pat Marshall sang and danced with a half-dozen bearded young men — all of them looked like Eric Victor. They leaped and squirmed and rolled on the floor while Lola was agresively sexy. We're aware that Lola is a sophisticated girl and what she wants isn't sugar candy, but the dancers and choreographers, in meeting the demands of the "commercial" theatre, too often step into the realm of poor taste and become actually offensive. Herbert Ross is certainly a major creative talent. His work is admirable when it deals with the profoundly wicked and lustful on the art level of his "Caprichos," but the slick salacity he turns out for TV is sometimes embarrassing.

Going back to Lola, Gwen Verdon, the original Lola, appeared on NBC's July 10 Variety Hour in which numbers from *Pajama Game* and *Damn Yankees* were featured. It was disappointing that Miss Verdon, though she looked ravishing and wiggled enticingly, only sang a minor song while Abbie Lane coquetted prettily in the Lola number — also merely vocal. The only dancing of the program was the Bob Fosse-arranged masterpiece *Steam Heat* from *Pajama Game*. It was done by Helen Gallagher and two steaming lads. I found Miss Gallagher an improvement on predecessor Carol Haney, whose stylized grotesquerie is sometimes carried to excesses.

On June 26 *Variety Hour* had Vera Ellen dancing an Apache number in which money slipped into mesh hose figured prominently and visibly. MC for the show was my favorite balletomane, Charlton Heston. It would have been interesting to hear him introduce a classical dancer — hope he gets that chore one day.

One nice thing about this summer's television is that you can go out of a Saturday night without worrying about the dancing you may be missing. At one time Saturday was the time to see our boys and girls. Now all you get in the way of Saturday variety is America's Greatest Bands (CBS) and that isn't variety.

If you start real early on Saturday evening you'll catch the Horace Heidt show. Don Sky gets choreographic credit for arranging the clichés for the chorus line. On July 2 he had a boy wearing himself out giving each of the girls a whirl and a lift. He looked tired but talented when left to his own devices. It was on July 2 that I caught a glimpse of Tommy Rall on an NBC program MC'd by Steve Allen. Credits were flashed too fast to learn more than that Oldsmobile was involved.

Sid Casear has a variety show format for his Monday night show (NBC). Ted Cappy is choreographer for the three couples employed. On July 4 the most ambitious dance number was *Luck be a Lady Tonight*, sung sweetly by Bill Hayes, probably the most pleasant person when it comes to vocalizing for dancers. The step-ladder, an honored prop in the symbol world or avant garde commercial dance, figured prominently in the choreography. In fact there were three ladders establishing depths of space and serving the dancers for fine posturing over, under and all around. None of the recent step-ladder dances can compare to Jerry Ross's *Willie the Weeper* slithering around his perch on the late lamented *Show of Shows.*

Dance in its purest form was seen on Dave Garroway's show the morning of June 28th. The newsreel included the "Save Carnegie Hall" picket line. In leotards and toe shoes they did classroom enchainements down 57th St. to the sing-song of their slogans. If that is what goes on in the Carnegie Hall studios they certainly should be saved.

One of the few concert level dances of the month was paradoxically set in a cheap dive. Luis Olivares was Que Que, a darkly handsome entertainer who figured in a drama on ABC's Theatre Hour (June 30). The play, titled *Death is a Spanish Dancer*, gave Olivares (soloist with the José Greco troupe) an opportunity to dance an uninterrupted flamenco solo and some odd snatches of Sevillanos the while he captivated a millionaire's crippled daughter. The play should be repeated, because station trouble blacked out the ending in our area and a lot of us would like to know what happened. Did Mina go to Mexico? Did she meet Que Que? Who died, like it says in the title? Dear ABC, please do it again.

The fourth of July was the cue for patriotic dancing. On television that means impersonations of George M. Cohan stepping to *I'm a Yankee Doodle Dandy*. The best one in this genre was Don Liberto on the Robert Q Lewis show (NBC).

The *Arthur Murray Show* is back Tuesday nights on NBC. The "instructors" swirling in their ballroom dances are the best part of each program. Peter Gladke and Katherine Murray put on sweet little ballets. On June 28 they repeated their tramp number, on July 12 it was a dancing-school episode.

Chance of a Lifetime (ABC) the choose-a-winning-act-by-metered-applause show had a dancer elbowing out the singers for several weeks. He is Danny Carroll, who taps out a sophisticated vocabulary and has his numbers arranged meaningfully — production style.

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BOOK REVIEWS

GUIDE TO DANCE PERIODICALS, VOLUME V, 1951-52

by S. Yancey Belknap

University of Florida Press, Gainesville, Florida, 1955. $7.50

Reviewed by Selma Jeanne Cohen

A yearly index to periodical literature dealing with dance is certainly much needed in a field where the importance of documentation is just beginning to be recognized. It is, therefore, especially to be regretted that Mrs. Belknap's latest volume in this series is so lacking in both accuracy and completeness. No one can deny that the compiling of such a guide is a gigantic task. But, since the work could be so useful to so many, it should be executed with the greatest care and diligence.

Mrs. Belknap has complicated her job by including many magazines concerned primarily with music and the theatre. While such a theatrical index is undoubtedly valuable, it was not the purpose indicated by the title of this book, nor is it at all exhaustive, for only a few of many good musical and theatrical magazines (and the method of their selection is not clear) are listed.

Another disturbing note is Mrs. Belknap's comment that "though it was originally planned to list each contributor in an author entry, many of them appear only in subject entries because of space limitations." Surely such entries as those for a biography of Marian Anderson and a script of *Death of a Salesman* could have been eliminated in a guide to dance periodicals, allowing space for complete coverage of authors of dance articles.

Furthermore, many of the author entries, which are included, contain only partial listings, additional articles by the author being found under subject headings. Nor is the subject index adequate. For example, Tamara Karsavina's article on Diaghilev (*Dancing Times*, December, 1952) is listed under "Karsavina" and under "Dance History" but not under "Diaghilev." There are also frequent omissions; for instance, Ferdinand Reyna's series in *Ballet Today*, titled "Ballet — physical or musical?", actually ran in four numbers, though only two are listed.

Even a cursory survey of the *Guide* reveals a number of errors in date and pagination citations. Also, the device of noting only the first page of articles is most unscholarly. An instance of incompleteness in cross-reference is Doris Hering's article "Outlook from New

(*continued on page* 82)

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IN THE NEWS

S. Goodman

Famed dancer ballet teacher Alexandre Volinine, 72, died in Paris early in July. Volinine, partner of Pavlova for many years, is shown with Paris Opera etoile Liane Dayde in a photo taken a week before his death.

Atelier Daqer

Four young intellectuals at a Paris cocktail party: composer Francois Serrette, Mexican dancer and choreographer Guillermo Keyes-Arenas, critic Jean Coquelle and poet Michel Gastaldi.

"Salade," a ballet-chante by Darius Milhaud was one of the highlights of Brandeis Univ.'s 1955 Festival. The work was choreographed by Myra Kinch for June 11 presentation and featured dancers (L. to r. above) Edward Greene. Beatrice Tompkins and Leon Danielian as well as William Milie, Peter di Falco, Ritta Aleckne, Ernesto Gonzales, Job Sanders and a corps de ballet. Each principal dancer had a parallel opera singer. Milhaud is reported to have been highly pleased with the performance.

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AN OPEN LETTER:

The Case of the Missing Artist

BY THALIA MARA

It is a curious thing about ballet—no one connected with it can maintain a detached feeling about it. What to others is a form of entertainment, to us who are involved in it, is a way of life, even an obsession. And so I, who have been a dancer all my life and now am a teacher, dare to speak out on a subject so far discussed only in hushed voices by little groups of worried idealists.

America is a wonderful country. We Americans must be grateful every day of our lives for the privileges and blessings which are ours. But we must face the fact that this is a difficult country for the artist or would-be artist. One of our national characteristics is impatience; we like to get things done fast. The lure of commercialism is tremendously strong and the standard of success is so measured by the earning capacity that the sincere artist finds it hard to exist. Happily, great progress has been made in this direction. Americans *are* becoming more art conscious. Serious music, ballet and opera have risen to a new height of popularity, ever increasing as reflected in the box-offices. Ballet, which used to be considered too "high-brow" for the average person, is now almost a household work. The result is that young people today have greater opportunities in the arts than any preceding generation of Americans.

That is why it is vital that the true facts concerning ballet training be discussed frankly. That is why the student must be made to *think* clearly about his art, aims, and development. He must be prepared to take advantage of the opportunities available — not just selfish opportunities of personal advancement but opportunities to be part of the growth of a glorious art—to lay a foundation for a tradition of that art in our country.

It might be easier if we had a state academy such as many countries in Europe have. There the student is selected at an early age on the basis of possessing natural gifts above those of his competitors. He is then carefully trained under the watchful eyes of proven masters for a period of some ten years, providing, of course, that he continues to show promise and progress. His whole education includes actual stage experience, so that he literally grows up on the stage.

But we have no such academy in our country, and its probability of existence is still years away. So the main question is "What is the intelligent student to do to develop himself or herself into a fine dancer and artist under our present conditions?"

Criticism of, and the consensus of opinion about our dancers abroad is that, with the exception of a very few, they are highly proficient technically but are lacking in artistry. Honest and able critics here, too, concur in this opinion. Why should this be so? It is easy to say that in general European-trained dancers excel over Americans in quality because of the state academies, but this would be only partly true. Many of the present generation of European dancers were not trained in state academies but under the same conditions of private schooling as our dancers. We, too, have many excellent ballet schools and there are any number of dancers of international reputation teaching here. Then why have not more of our young dancers developed as artists rather than mere virtuoso technicians? Are we to believe the communist propaganda that Americans lack "soul", that we are a barbarian people lacking in culture? We know that is untrue. But where does the true answer lie?

Undoubtedly much of the fault lies with teachers and teaching methods and procedures. Many of the people who should be guiding the student to higher principles—let us face it—are indifferent. They teach without that love which seeks to develop the embryo artist. To teach indifferently, merely for the pay check at the end of the week, is to degrade the art. But before we condemn too severely, let us take a look at what has caused the indifference. I am not speaking of little local schools where many people who profess to teach ballet are sadly in want of training in the basic fundamentals of its technique. That is a completely different thing. I am speaking now of the professional schools whose function it is to turn out the professional dancers.

Overcrowding of classes has something to do with the situation. What teacher can do justice to a class when there are thirty five or forty students in it? Ballet schools should not be factories where students are handled like so many automobiles on the assembly line. How can a teacher feel responsible for a student with whom he has no personal contact? Individual attention, which is the artistic lifestream passing from teacher to student, is impossible under such conditions.

In schools where the students study under more than one teacher it is important that there be unity between the teachers, that they work together for the common good of the students. Too often this is not the case. The teachers vie with each other rather than cooperate for the benefit of the students' development.

But, on the other side of the fence, one of the biggest factors in the situation is the mental attitude of too many of today's students.

Many students are not aware of their obligations and privileges as ballet students. Most of them are under the impression that if they pay for their lessons they are fulfilling all their obligations. Thereafter they take all that the teacher has to give without giving anything in return. Very few have any sense of appreciation for the teacher's efforts or any understanding of what the teacher gives or should give. Too many students look for excitement rather than good teaching in class. They would rather rub elbows with famous names, even if they have no right to be in a professional class, than be in a class of the proper grade, working to perfect details. They want to jump around madly, getting good and tired without too much attention to boring details. When they leave class in a state of exhaustion, they feel that they have had a "good class." They have no time or desire for perfection. The important thing is to get a dancing job as soon as possible. Any kind of a job so long as they can be seen in public and get paid for it. Much of this is due to pressure by parents and relatives who are completely lacking in any kind of understanding of what ballet training really involves. To these people, young dancers are failures if they are not working on Broadway at the earliest opportunity. Also, we must recognize that many students have to earn their own way. Mostly though, it is due to the student's impatience—and his tendency to abandon serious study far too

(*continued on page* 74)

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Italy:
Gisella Selden Goth, 37 Via Michelangelo, Florence
Louisville:
William Habich, 517 W. Ormsby
Mexico:
Patricia Fent Ross, Calle Tijuana 22-4, Mexico, D.F.
Portugal:
Luigi Gario, Rua Conceicao, 113 3rd — Lisbon
San Francisco:
Marian Van Tuyl, 160 Palo Alto
South America:
"Ballet", Casilla 10156, Santiago, Chile
The Netherlands:
Leo Kersley, Vennipperstraat 14b, Rotterdam (overschie)

New York Offices:
231 West 58th St., N. Y. 19
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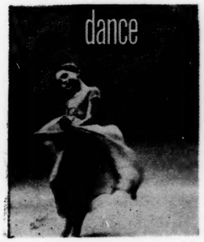
on the cover,

The subject of creative dance for children assumes ever-increasing interest as more and more teachers and parents recognize the value of an approach to dance that is stimulating to imagination and creative abilities. Wendy Winston, our seven-year-old cover girl, is a student in the children's classes at N.Y.'s 92nd St. "Y", (see page 38). Photo by Zachary Freyman.



coming

twelve in two roles

When the Sadler's Wells Ballet comes to the U.S. for its 4th U.S. tour this Sept. there will be 6 different ballerinas in the role of the Swan Queen, and 6 alternate Auroras for "The Sleeping Beauty." We'll have them all in our Sept. pages, along with stories and photos of new productions.

the merry-go-rounders

A company of adults that enchants children with its dance programs has been visiting Eastern seaboard public schools. The story of the reactions and participation of the audiences is amusing and very informative.

camera magic

Many of our handsome cover photos and all our fine Brief Biography studies are by Zachary Freyman. Now, by your request, we bring you an all-Freyman photo album plus an article by that gifted young photographer explaining his point of view and procedure.

primer for parents

Was there ever a mother who didn't want to know "everything" about a dance education for her child? In the next issue we bring you the first of an excellent series of Josephine Schwartz articles that answers all questions without equivocation.

and . . .

if you haven't already gotten your application and started to work on our major DANCE PHOTOGRAPHY CONTEST, send for application and get to work at once. Oct. 15th is the deadline for entry into this unique contest and its exciting, important prizes.

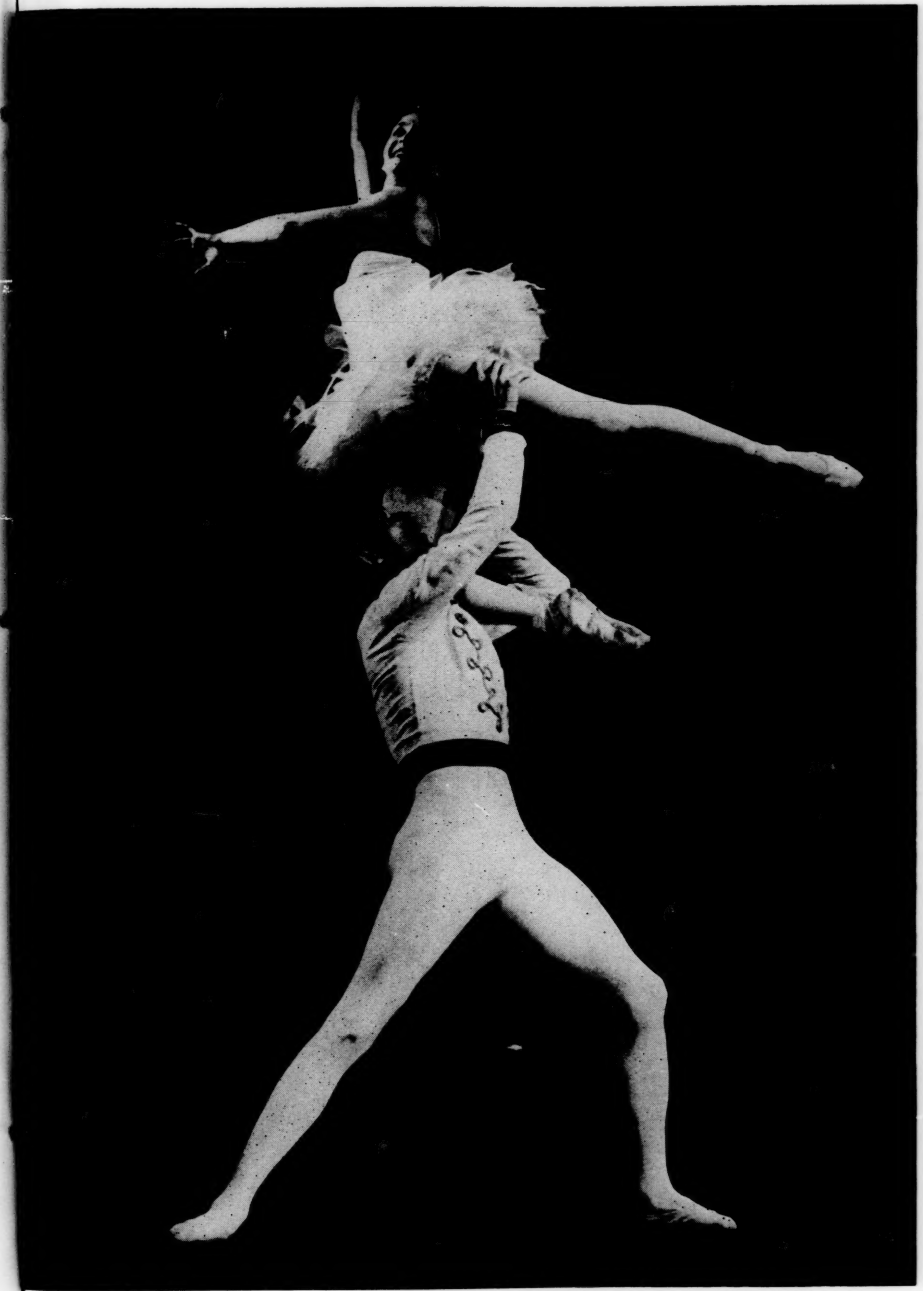
On this page: Excerpts from "Coppelia." Above: Flemming Flindt in a solo from the Hungarian Festival. Left: Inge Sand and Fredbjorn Bjornsson as Coppelia and Franz. Below: Kirsten Ralov and Stanley Williams in the air, backed by Fredbjorn Bjornsson, Inge Sand, Viveka Segerskog, Flemming Flindt, Kirsten Petersen & Mette Mollerup.

Opposite page: Mona Vangsaae and Frank Schaufuss in the "Nutcracker" pas de deux.

TEN DANES IN THE U.S.

SPECIAL! We went to press with these pages at the very last minute in order to bring you photos of the first appearances in the U.S. of the ten dancers of the Royal Danish Ballet who arrived in this country July 4th. On July 6th this group, brought here by Ted Shawn, began a series of 16 performances at Jacob's Pillow in a variety of programs. Bringing with them a style light and romantic, and excerpts from a repertory that includes unique 19th Century material like that from the ballets of Auguste Bournonville, the company was happily received and warmly welcomed. Erik Bruhn was to join the group for its final three appearances at the Pillow. Also scheduled for July were engagements at N.Y.C.'s Lewisohn Stadium, Kennebunkport, Me., and Fairfield, Conn. The visitors were due to leave for Copenhagen on July 31st to rehearse with the full company for appearances at the Edinburgh Festival beginning August 17. A review of the U.S. performances of the ten Danish dancers will appear in the September issue.

Photos by Jack B. Mitchell



Jerome Robbins reflects on his most controversial ballet

The Creative Evolution of THE CAGE

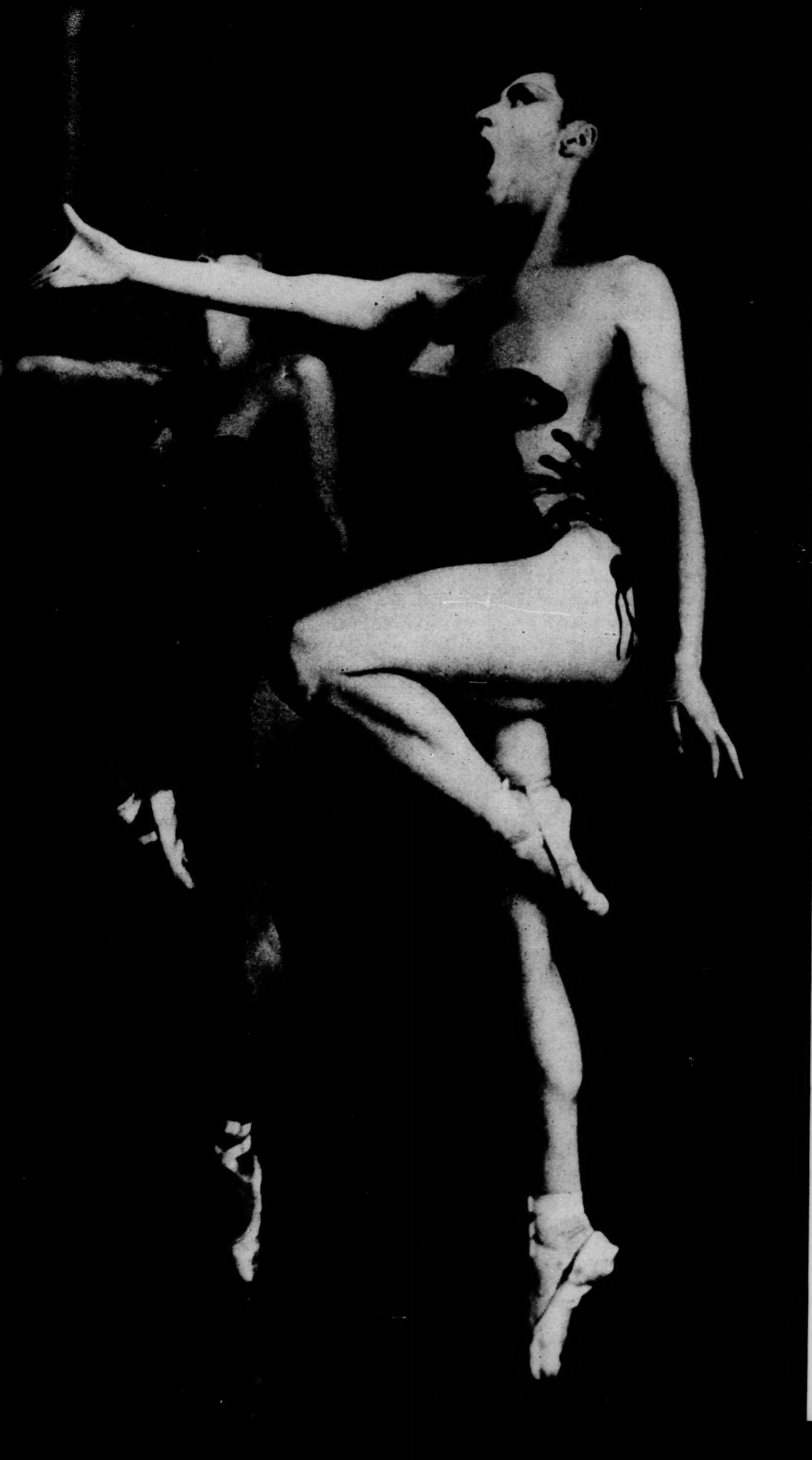
by ROBERT SABIN

From its very first performance by the New York City Ballet at City Center on June 14, 1951, *The Cage* startled, shocked and disturbed many people. Even those who accepted it, felt that it was a ballet which probed deeply into aspects of human behavior which most people preferred to ignore. And there are many who, though thoroughhly disliking the subject material, are nevertheless fascinated by the drive and cohesion of what they recognize as a major work. In any case, the ballet continues to excite and interest audiences in this country and abroad.

When I first asked Jerome Robbins how the ballet came about, he reminisced, "It was a year and a half after I'd heard the music and knew the basic plan for the construction of the ballet before I knew what the ballet was going to be about. Its conception was not deliberate or conscious — a series of things came together at the right time." And as he began to dig back into his memory to reconstruct the shaping of the ballet's materials, a fascinating composite of creative impulses, experiments and impressions emerged.

Like any work of art, *The Cage* is not a collage made up of bits of this and that but an organic whole in which the materials were evolved out of planned creative discipline. But the things that happened en route, the seemingly unrelated impressions and experiences that swam into Mr. Robbins' net were fused into a unified whole, offering interesting insight into aspects of the creative process. A glimpse of the dancer's hair

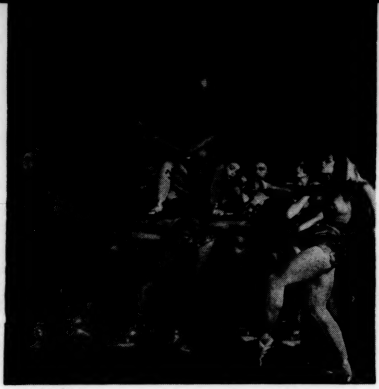
(*turn to page 22*)



Geo ge Platt Lynes

The females in a "scream of triumph" after the male insect has been vanquished. Nora Kaye, second from the left is the Novice—Yvonne Mounsey, as the Queen, is at right.

The Cage



Fred Melton

The Novice in a final attack upon her mate.

still wet from the shower, the flicking of a tiger's tail, a motion picture on the life of the bee, Greek mythology, travellers' tales of human sacrifices — these and a myriad of other elements had their influence on *The Cage*. But all of these were only the external manifestations of something more basic — the blind reaching of the artist towards his goal.

Says Robbins, "Once the strong, bold, rough organic fundamentals of the architecture of the ballet, in form and ideas, were clear to me, they remained constant. It was the multiplicity of details that changed and shifted, gradually falling into place to clarify and illuminate, in terms of dance, the main theme."

It all began (or at least the spark that touched off the creative explosions was applied) when Robbins bought a recording of Stravinsky's *Apollon Musagète*, which happened to have the *Concerto in D for Strings* on the other side of the disc. When Robbins played this, his reaction was: "What a dramatic work this is!" He felt that Stravinsky must have had a dramatic plan in the music, although he knew that this was probably not true in a literal sense. But there was something "terribly driven, coerced, compelled" in the music. He was overwhelmed by the economy of the score — not a wasted bar. He listened to the Concerto countless times, until every phrase seemed to be part of his being.

And he made notes on the Stravinsky music in terms of a dance work long before he came to grips with it in the rehearsal studio. He conceived of the first movement as militaristic, defiant, full of challenge. The second was the expression of love and tenderness, of individual human emotion. In the third there was a melodramatic chase, action, pursuit, and final solution. These were the general concepts on which the structure was built.

At least part of the inspiration for the subject material came from a dancer. But interestingly enough, not from the artist who first took the role of the Novice and made it her own. At the time when *The Cage* was first being conceived Nora Kaye was not a member of the New York City Ballet, and some of the things that went into the work were originally suggested by the personality and development of Tanaquil LeClercq, who did not dance the part of the Novice until long after Miss Kaye had made it famous.

As Robbins explains, "I am very touched by the people I work with, and I am very sensitive to Tanaquil LeClercq's dancing. In those days, her movement had a quality that made me think of a young animal coming into its own, like a gauche young colt, soon to become a graceful thoroughbred. There was a kind of aura about her, the spirit of the adolescent emerging into the sensitive woman." It was from these impressions that he struck upon the idea of a novice initiated into a primitive cult, an idea which was to play such an important part in the ballet. Later, when the role was created by Nora Kaye, who had joined the company meanwhile, her "terrific drive and forcefulness and difference of personality gave it a different coloring."

About a year and a half after he had discovered the music and had been working over these ideas in his mind, specific forms for their expression occurred to Robbins. As he put it, "It arrived as a whole concept in my head . . . It's about a tribe, a tribe of women. A young girl, a novice, is to be initiated. She doesn't yet know her duties and capacities as a member of the tribe nor is she aware of her innate instincts. She falls in love with a man and mates with him. But the rules of the tribe demand his death. She refuses to kill him but she is again ordered to fulfill her duty, and when his blood actually flows, her animal instincts are aroused and she rushes forward to complete the sacrifice. Her affection yields to her tribal instinct. It was only when the ballet was almost completed that Robbins realized that it "touched a hidden unconscious sense of animalistic destruction usually withheld according to rules of human society."

In the ballet the figures appear as insects, but that was not part of the original concept. Robbins first thought in terms of a tribe of Amazons. He read through the Greek myths about them, including the killing of Hippolyte by Hercules. But, in his ballet, the situation was to be reversed, the woman was to be the killer, not the man. He assembled a group of the company's dancers and began to work on the ballet. He completed the whole opening section to the point where the mask is removed from the Novice's face. But he did not like it. "It was what I call 'square'." He said to himself in discouragement, "Oh, God! I can see them in tunics and shields!"

What was lacking was something new. As Robbins explains, "It is easy to knock out a mediocre ballet. And the result is about as fresh as a play in which one of the characters says to another, 'I love you. I love you. I love you.' The problem of the artist is — how can this be interpreted anew and artistically, with fresh and additional insight? What is my contribution in handling this material? How can these particular characters express themselves so that people will believe what they are saying? My ballet at that point was like the picture of the outside of a house. It was unmistakably a house, but the picture did not give the feeling, the atmosphere that I wanted."

While searching for other aspects of this subject, he found a book on spiders and suddenly there was a clue, a way out of a labyrinth. A new path opened for the imagination and suggested a new quality for the movement. These were not merely to be girls or Amazons, but they were to be partly animal or insect. From this point the ballet worked out more rapidly.

In every ballet Robbins has found that at some point he hits the key or color that fixes the style. It is like a colored gelatin for which the experimenter searches. Once he has found it the color scheme evolves without difficulty. And so the animal-insect primitive ritual quality persisted throughout the new work. In his notes he has called the ballet "a phenomenon of nature." As he trained the dancers, Robbins was exhilarated by the new possibilities for his choreography. "I did not have to confine myself to human beings moving in a way that we know is human. In the way their fingers worked, in the crouch of a body, or the thrust of an arm, I could let myself see what I wanted to imagine. Sometimes the arms, hands, and fingers became pincers, antennae, feelers." The flip of the Novice's hand, in which the movement seems to continue after the hand has stopped, was suggested by a chipmunk.

The first appearance of the Novice was altogether conceived in this animal-insect atmosphere. "The whole first variation is her examination of the world around her. She is like an animal that has just been born, acutely conscious of her skin and eyes and nose. Everything is too hot, too bright, too overpowering in odor. All these things are reflected in the choreography. And yet *The Cage* has no pantomime, it is all pure dance."

Robbins went to see a motion picture about bees and their life in the hives. He did more research on the phenomena of cults and killing in human society. One day, at the zoo, he noticed the effortless movement of a tiger's tail as it whipped from side to side. That suggested another movement idea for the ballet. "All the time I was working on *The Cage*," says Robbins, "I had a very

Tanaquil LeClercq as The Novice

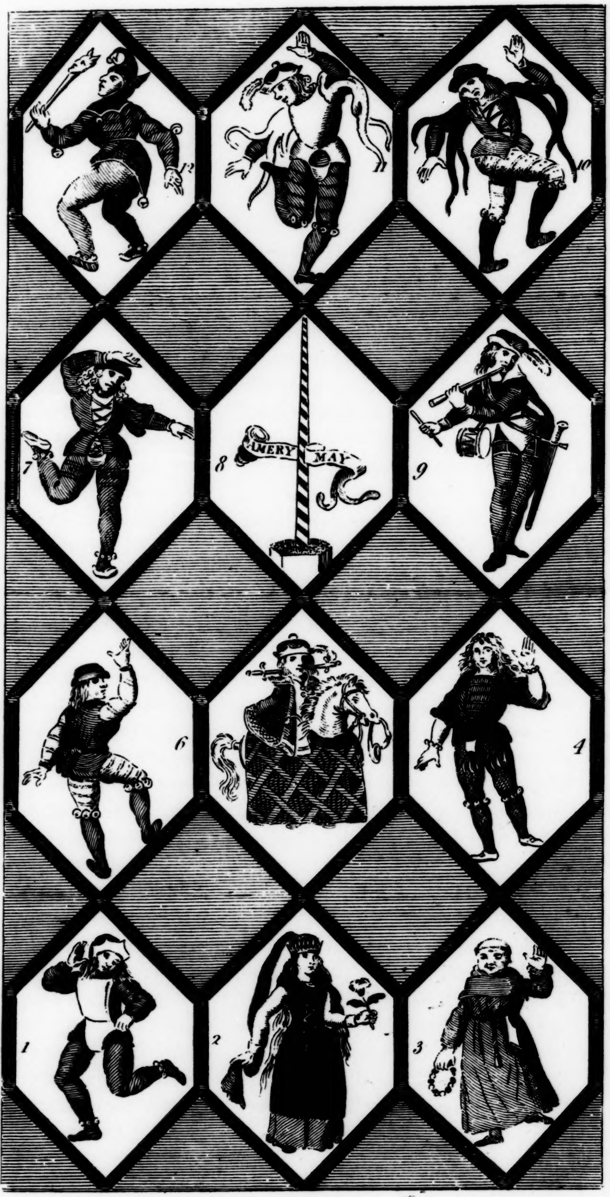
Walter Owen

(continued on page 59)

SHAKESPEARE AND THE DANCE

By WALTER SORELL

(Mr. Sorell's article is a condensation of a much larger treatise.)



These Morris Dancers, used as a bookplate for an early edition of Shakespeare's "King Henry IV," might well have been posed for by William Kempe, renowned comedian in one of Shakespeare's companies, who is reputed to have once done the Morris Dance all the way from London to Norwich. courtesy of the N. Y. Public Library Dance Collection

Statistical minds have found that there were about 500 passages in Shakespeare's works dealing with musical matters and only somewhat fewer on the dance. As Shakespeare so often used the simile of life being a stage and the stage the reflection of life — and dancing played a great part in the daily life of his contemporaries.

Henry VIII was described by a foreign ambassador as a "truly indefatigable" dancer and his daughter Queen Elizabeth, an accomplished linguist, poetess and musician, had one great passion, and that was dancing. She was an experienced dancer, with a strong sense of rhythm, and reports have it that when watching a dance she followed "the cadence with her head, hand and foot."

At her time London was full of dancing schools. The Duke of Bourbon, declares disdainfully in Shakespeare's *Henry V* (III/5).

> They bid us to the English dancing
> schools
> And teach lavoltas and swift corantos

Dancing was a must for all actors. Shakespeare and his contemporary playwrights indicate, through such laconic notes as "Dance" or "They dance" in their stage directions, that they took the actors' dancing ability for granted. William Kempe, the leading comedian of Shakespeare's company in the 1590's, well remembered for his famous morris dance from London to Norwich in 1599, also danced at the Danish Court and toured Germany and Italy dancing. He said of himself that he spent his life in "mad jigges."

The actors were not only called upon to dance in the plays. Often, a boy actor would come out between the acts to dance, and the Elizabethan audience demanded and expected to stay a short while longer after the play to see a dance or jig. Sometimes, as in the Second Part of *King Henry IV* the epilogue was even spoken by a dancer. When, today, we should hear him say toward the end of his speech, "my tongue is weary; when my legs are too, I will bid you good night . . .," it would make no sense to us who expect the curtain to fall after his last word. In those days, he then began to dance until his legs were actually weary. The closing lines in *Much Ado About Nothing*:

> Strike up, pipers.
> Dance

point to the conclusion of the spectacle with a dance. Another example is *As You Like It* in which the banished Duke announces to the happily united couples:

> Play, music! And you, brides and
> bridegrooms all,
> With measure heap'd in joy, to the
> measures fall.

This invitation to the "measures," a stately, pavane-like dance, mostly followed by livelier steps, culminates in the Duke's last words:

> Proceed, proceed: we will begin
> these rites,
> As we do trust they'll end, in true
> delights.
> A Dance

Even amateur performances, of which there were many at that time in England, ended with dancing. Shakespeare, parodying amateurs in *A Midsummer Night's Dream* with the artisans' performance, has Bottom ask Theseus, Duke of Athens, in his malapropian way: "Will it please you to see the epilogue, or to hear a Bergomask dance between two of our company?", whereupon Theseus asks for a Bergomask, or, more correctly, a Bergamasco, a then popular Italian round dance.

The dances mentioned in Shakespearean texts were the favorite dances of the age. But it is difficult to define precisely how the various dances were done since there was not only general confusion in the use of dance terms, but also the good dancers seemed to have varied their steps and may well have devised their own variations. Richard Brome, a Stuart playwright and disciple of Ben Jonson, made fun of this confusion in his play *The City Wit* (IV, 1), in which one of the characters speaking of the dance asks his friend, ". . . I prithee teach me some tricks," whereupon his friend answers: "Ha! Tricks of Twenty: Your Traverses, Slidings, Falling back, Jumps, Closings, Openings, Shorts, Turns, Pacings, Gracings — Ask for — Corantoes, Levoltoes, Jigs, Measures, Pavins, Brawls, Galliards, or Canaries."

The light-footed and nimble Elizabethans took great pride and delight in their many home-grown country dances, but also succumbed to the fashionable continental imports. The French influence in manners and fashion became more and more pronounced, particularly at the court, where the masques became the favorite entertainment. These were costly and elaborate spectacles in which the dance was an essential, if not the main, part. That these masques were imitated on many occasions, with far more modest means, by the lower nobility and the London citizenry, goes without saying. And how common these masques became is reflected in the many plays which used them as part of the plot.

Shakespeare has a masque in *Romeo and Juliet* (I, 4, 5) and in *Henry VIII* (I, 4). In *Timon of Athens* (I, 2)

(continued on page 72)

MARIE RAMBERT —maker of artists

By MARY CLARKE

A small tight hand grips your arm. "Is she not beautiful? Such style, such feeling? She will be the finest Giselle I have ever had." Madame Rambert is excited and voluble. Once again she has discovered in a young dancer the true spirit of the classical ballet and all her energies and enthusiasm are directed towards developing this embryo talent into a truly expressive artist. Or else she may be explaining the special gifts of a young choreographer she has discovered, defending his choice of music, staunchly supporting his treatment of his theme, trying to open the eyes of the dull witted if well meaning critics who attend her company's performances.

Marie Rambert staged her first productions in London in the intimate atmosphere of the Ballet Club. She knew her audience personally and she has never lost this personal approach (some people call it attack) when confronting an audience. Her curtain speeches on the first and last nights of her London seasons have become celebrated. She tries very hard to be formal and dignified but the warmth of her feeling for the audience always breaks through and the few well chosen words are discarded in favour of a flood of anecdote and reminiscence. She may toss her flowers joyfully towards the audience, or address individual members by name. A recent speech contained a long reminiscence about Frederick Ashton's earliest ballets for her company, some twenty-five years ago. "It was that same Freddie Ashton who is sitting there in the circle tonight!" she exclaimed, with a beaming smile in his direction. Heads turn round and Mr. Ashton grows rather pink. Her staff sometimes "wish she wouldn't" — but her audiences adore her.

This small, chic woman with her pretty grey hair and bright, dark little eyes has become something of a legend in the English ballet world. Her pioneer work during the 'Twenties and early 'Thirties was so important in encouraging and launching British ballet that it has been described in books and periodicals again and again. Rambert's name has become so associated with pioneering that people still think of her in that capacity (and sometimes she thinks the same way herself) now that there is no longer any pioneering to be done. Once the railroad tracks are laid there is no need to blaze a trail. Rambert was the first to prove that England could produce choreographers of importance: that English dancers could sustain whole programmes of ballet without the aid of foreign guest artists: that English designers could decorate with taste and imagination. No-one is ever likely to forget the work she has done in the past, but it must not be allowed to extinguish the work she can do today.

In June of this year Marie Rambert brought her company to Sadler's Wells Theatre for their customary summer season in London. She invited the young American choreographer Robert Joffrey

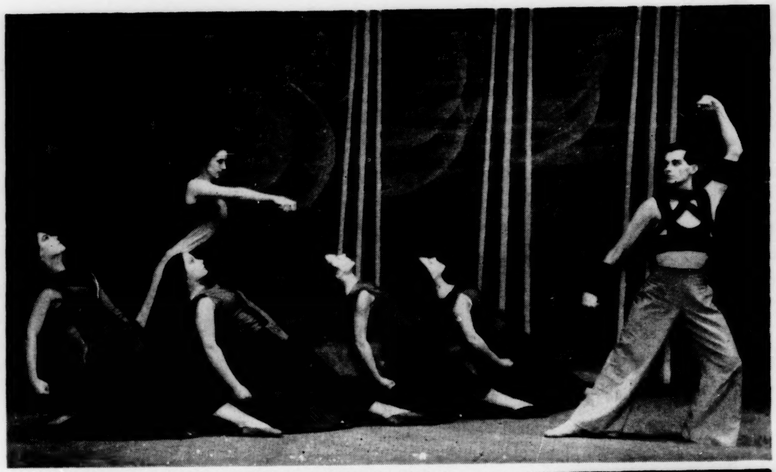
Below: Madame Rambert, beloved and feared by the English ballet world, has laid a solid foundation for it.

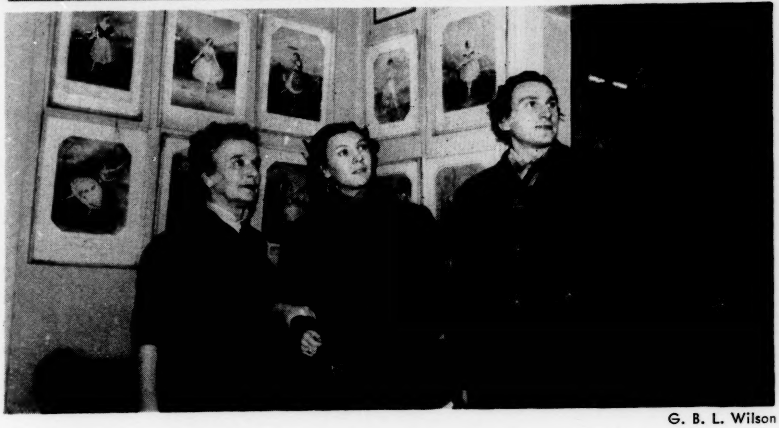
photos by Duncan Melvin

to come over and produce for her dancers two of his ballets, simply because she had heard from people whose opinion she trusted that his work was original and imaginative. She had, it is true, first thought of inviting Antony Tudor to make a new ballet for her, but when she discovered he was not free to come she was immediately excited by the suggestion that she should instead introduce a new young talent to English audiences. Her faith in young artists is touching and continual. The possibilities of British Ballet as an art form have been proved; Rambert's interest now is to prove the possibilities of individuals, to educate and guide them and to give them the confidence and encouragement they always need. It is not surprising that the three most promising choreographers in England today hold her in deep affection and have all been eager to work for her — although they know the financial reward can be but small.

Frederick Ashton received about £5 (less than $20) for *Facade* when Rambert first took it into her repertoire in 1931. In those days at the Ballet Club performances were given only on Sunday evenings. The dancers worked elsewhere during the week, gave up their free time to rehearse and accepted token payments of a few shillings for the actual performances. Today, of course, the Ballet Rambert is a permanent company that tours the country, dancing nightly, and the dancers receive salaries that are always within the range prescribed by Equity, the theatrical artists' trade union. Nevertheless Madame Rambert has to struggle hard to maintain standards and keep her company going, for ballet as a theatrical art has not become more profitable with the passage of time and expenses rise at a terrifying rate year by year. Some small assistance is provided by the Arts Council. In 1953-54 grants and guarantees totaling £3,392 were made by the Council to the Ballet Rambert. This compares with a grant of £240,000 to the Royal Opera House, Covent Garden (for the opera company and the Sadler's Wells Ballet) and one of £100,000 to the Sadler's Wells Foundation (for the

J. W. Debenham





G. B. L. Wilson

Above: "The Planets," a 1934 Tudor work, was first presented by Rambert. The figure at the right is the young Hugh Laing.

Below: Marie Rambert photographed last year showing the famous Print Room at the Mercury Theatre to Raissa Struchkov and Alexander Lepauri two visiting dancers from Moscow's Bolshoi Theatre.

opera and ballet companies based at Sadler's Wells Theatre.)

Inevitably there are times when she is tired, when everything seems to go wrong, when some wretched girl has disregarded all her teaching and exhortations and given a performance which she will describe with venom as *disgusting*, and Marie Rambert thinks she will give up her company and devote herself to her grandchildren (she worships them, all three) and to the pleasures of living. But then a young dancer comes to her for advice. She begins to teach; she recognises a fresh talent. All her wisdom, her taste, her flair for developing a stage personality and an artist from a raw classroom student, is challenged. The girl will be the most exquisite Giselle; perhaps in a few months, at matinees, she may try her in that most demanding of roles, in that most beautiful of ballets. Or else a young man comes up to her; one who is beginning to make a name as a choreographer and who is sought after by films and television. "Madame," he says, "I would so love to make you a ballet." "But my company is small and poor; always we tour; always we struggle. How can I afford to pay someone like you?" "But Madame I do not want money. I want to work for *you*." While young artists continue to feel this need for Rambert, as teacher, and as director, it is inconceivable that she will ever give up her company.

Her school, housed in the historic Mercury Theatre at Notting Hill Gate, West London, will this year celebrate the thirty-fifth anniversary of its foundation. It is successful and flourishing. Rambert supervises the teaching throughout and knows every child but is of course helped by other teachers, among them her daughter Angela. Professional classes she takes herself and most people believe that her own unique contribution is in developing the artist rather than in imparting the foundations of technique. To the casual visitor she will appear an inexhaustible fountain of wit, vitality and charm. She can also appear, to a tired and dispirited dancer, as an inhuman fiend. The object of her withering scorn, her mockery and her anger in the classroom is not likely to remember that the fury is directed against a violation of the code of classical ballet and not against the dancer as an individual, a human being. Rambert the teacher may be said to exude some kind of enkindling flame — a flame that either warms the latent talent of the dancer and causes it to burn more brightly, or a flame that steadily eats through the dancer's armour of self-confidence until he or she can stand the onslaught no more and leaves the Rambert studio to seek some more peaceful milieu.

For those who respond to her teaching, however, and there are many, the rewards are great. It is not so much that she will increase a jump, improve turns or tidy beats as that she will turn a callow student into an expressive individual, from a mere dancer to a swan, a sylphide or a wili. This is the quality that attracts dancers from all over the world to her studio and this is the gift that sets Marie Rambert in a special place among teachers — as a creator not only of dancers, but of artists.

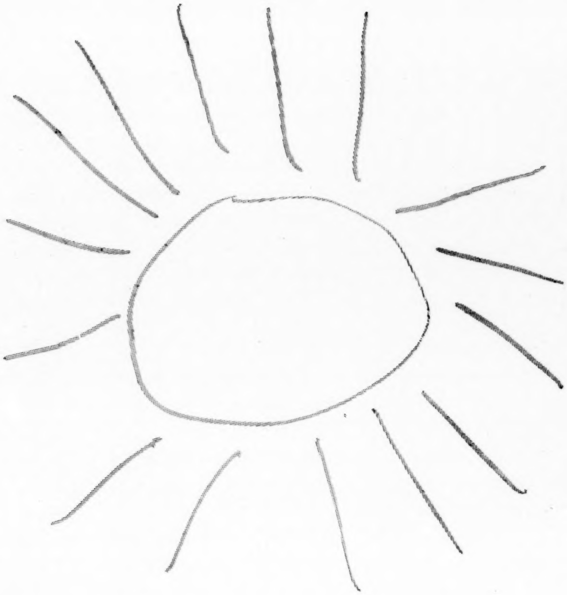
THE END

Frank Sharman

Right: Among the many choreographers Rambert has encouraged is Walter Gore, shown in his "Antonia," with dramatic ballerina Paula Hinton, British dancer who is his wife.

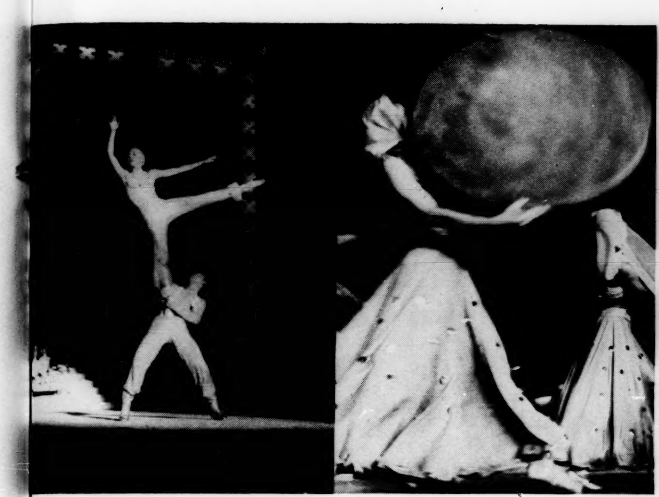
Below: Anton Dolin thanks Madame Rambert for the loan of a Giselle for a Festival Ballet emergency. She has taught the role, with great success, to a number of English dancers.

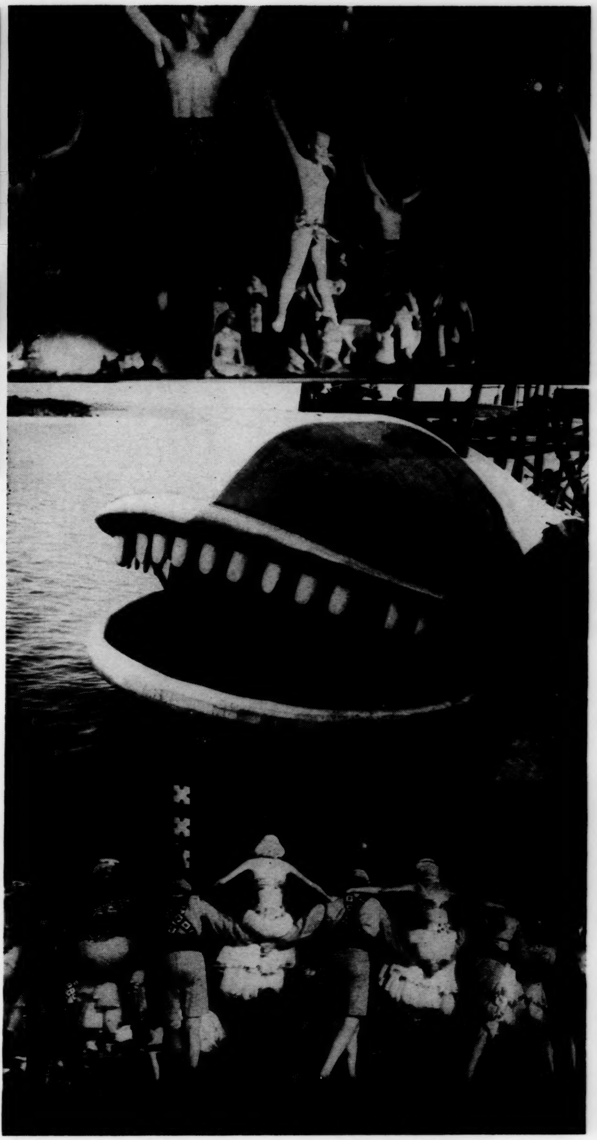
G. B. L. Wilson



SUMMER JIG-SAW ... what is it?

Photos by Herb Flatow

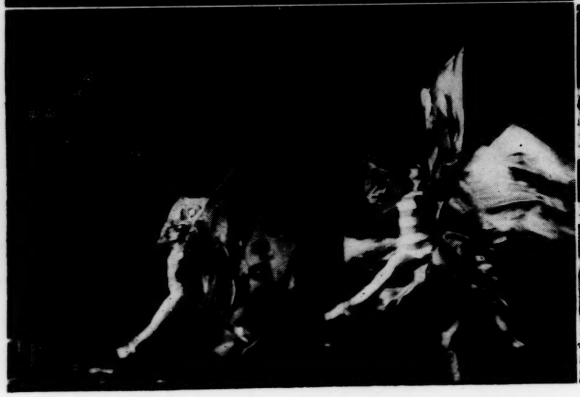


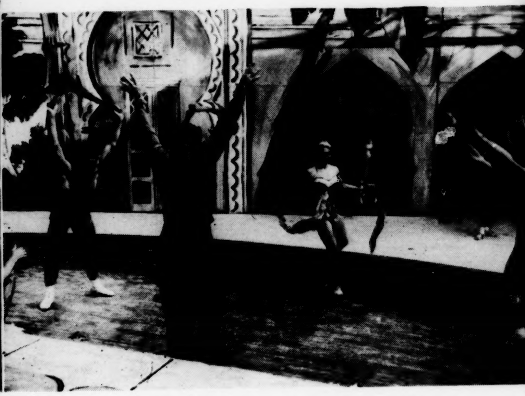


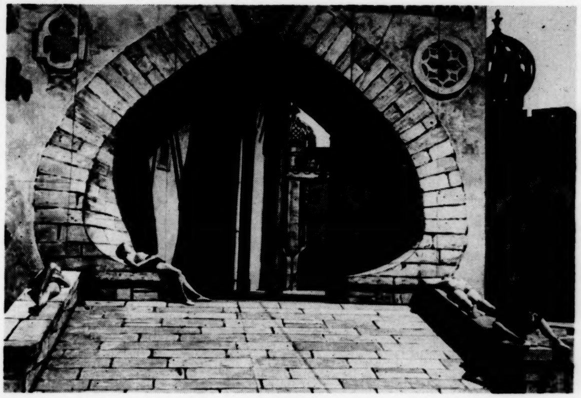
Summer-time brings with it the relaxations and diversions of gay and fanciful entertainments. Barns, theatres, tents, state fairs, arenas offer performances that include ever-increasing amounts of music and dance. On these and the following pages, dear reader, we present you as glorious a summer hodge-podge as one can find anywhere. In one super-delirious production we have, for instance, great revolving stages which produce a singing Grand Vizier, two affable elephants named Shirley and Jennifer, a Chinese chase, a Near Eastern scarf dance, a royal pas de deux, The Snake People and a Valley of the Jewels. There are numerous other light-hearted irrelevancies, including a large-mouthed whale and her offspring who docilely carry mermaids on their backs. Yes, they are all to be seen in a single, well-coordinated performance, but —what is it, and where, and with whom?

Please turn the page

. . . more clues







summer jig-saw

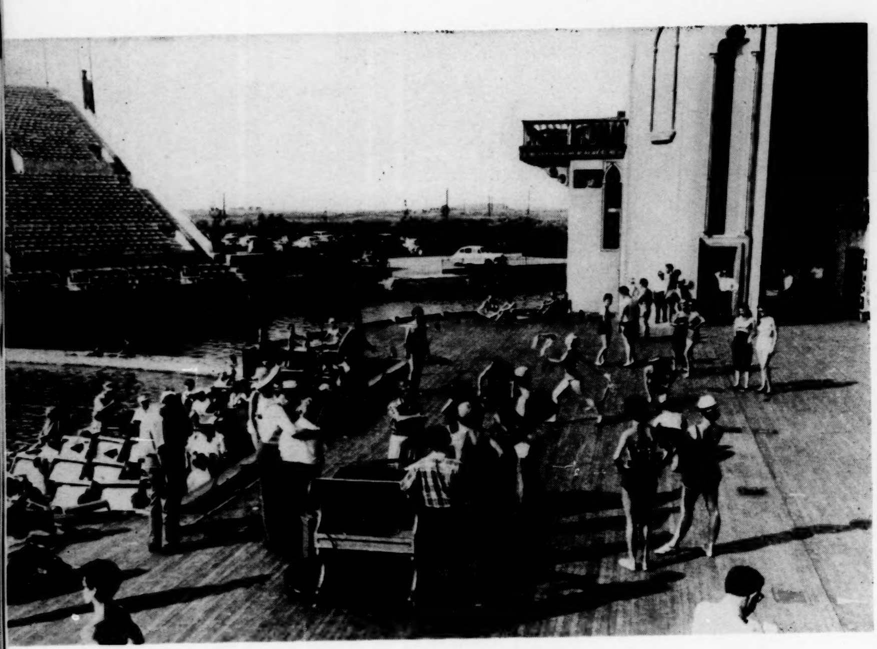
Not only must the performers in this production cope with heat in the daytime and chilliness in the evening; not only do they have to come on-stage by way of an underwater tunnel, and share dressing room space with Shirley and Jennifer; but they have a constant problem in having to cope with the strong breezes which prevail over their open-air stage. This is especially serious for the butterfly soloist whose wings each span twenty-six feet, and who must always be prepared to improvise. The butterfly dance originally planned for the ensemble had to be thoroughly revised when the dancers got on-stage because the whipping silk enfolded and, on occasion, threatened to strangle them. Even in the adjusted version there are times when the choreography is fairly distraught and the dancers seem about to be forced to take off into the night air.

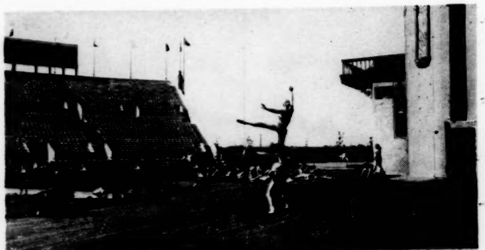
Also on the opposite page: The choreographer, nationally known for his work in television musicals, rehearses a group of performers. Note the football shin guards.

Above: Mermaids prepare for their performance in the "disappearing" water ballet, and below, a scene typical of a "five-minute break" during any dance rehearsal, except for the exotic mise-en-scene.

Please turn the page

. . . now you know





summer jig-saw

All of this, and more, takes place in Guy Lombardo's 1955 production of "Arabian Nights", presented nightly through Labor Day at the Jones Beach Marine Theatre, L. I., just a little over an hour's ride from downtown Manhattan.

The giant stage is an island in the lagoon which separates it from the eight thousand-seat grandstand. The director of the entire production is Leon Leonidoff, famed for his staging of Radio City Music Hall's shows. Rod Alexander, choreographer of Max Liebman's "spectaculars", assisted by Felisa Conde, directed the dancing corps of twenty-five girls and ten boys (many of them are former members of ballet companies, including dance captain Mary Haywood). Nirska is the featured butterfly dancer seen on page 32 who does valiant battle with the winds each night.

The top photo on the opposite page shows the lagoon, part of the grandstand and the stage during rehearsal. Left foreground, wearing an undershirt and straw hat, is singing star Lauritz Melchior with an arm about director Leonidoff.

Leading dancers of the production are Kathryn Lee and Buzz Miller, seen at left rehearsing the same moment of their pas de deux which you saw from the audience's point of view on page 31. Their understudies, Liane Plane and Stuart Hodes, work on another sequence in the bottom photo.

Above, the finale, There's no point in going into the elaborate plot of sultans and princesses. Suffice it to know that all turns out well and the last scene has everyone proceeding happily to the wedding celebration. The orchestra, floating alongside the stage, is led by Pembroke Davenport. *L.J.*

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Texts by Saul Goodman

JAMES MITCHELL

James Mitchell, soon to be seen in the coveted role of "Curly" in the dream ballet of the film version of *Oklahoma!*, has shown a steadily growing versatility. His first brush with dancing came while he was a drama student at Los Angeles City College when a teacher suggested modern dance as an aid to his studies. Jim enrolled at the Lester Horton School and soon found that his interest in the drama was, at least for the moment, sidetracked, as he studied with Horton and Bella Lewitsky.

He became a leading dancer in Horton's concert company and also appeared at Earl Carroll's Hollywood night club and the Folies Bergeres in New York, performing concert pieces which Horton had revised for night-club dates.

After a year in the Army, Jim returned to New York in 1944 and auditioned for Agnes de Mille, then choreographing *Bloomer Girl*. This was his first Broadway show, and during its run he decided to study ballet in order to strengthen his technique. He spent a year in this musical and then went into *Billion Dollar Baby*. In 1947, his dancing in *Brigadoon*, again for de Mille, brought him a movie contract with Warner Bros. He did acting roles for a year, then went to M-G-M and acted some more until the film *The Toast of New Orleans* in which, for the first time, he both acted and danced.

In 1950, he joined The Ballet Theatre for its European tour. In six months abroad, he danced featured roles in *Rodeo, Fall River Legend, Facsimile* and *Pillar of Fire*. Back in this country he made several dance appearances on television, later rejoining The Ballet Theatre for a South American tour.

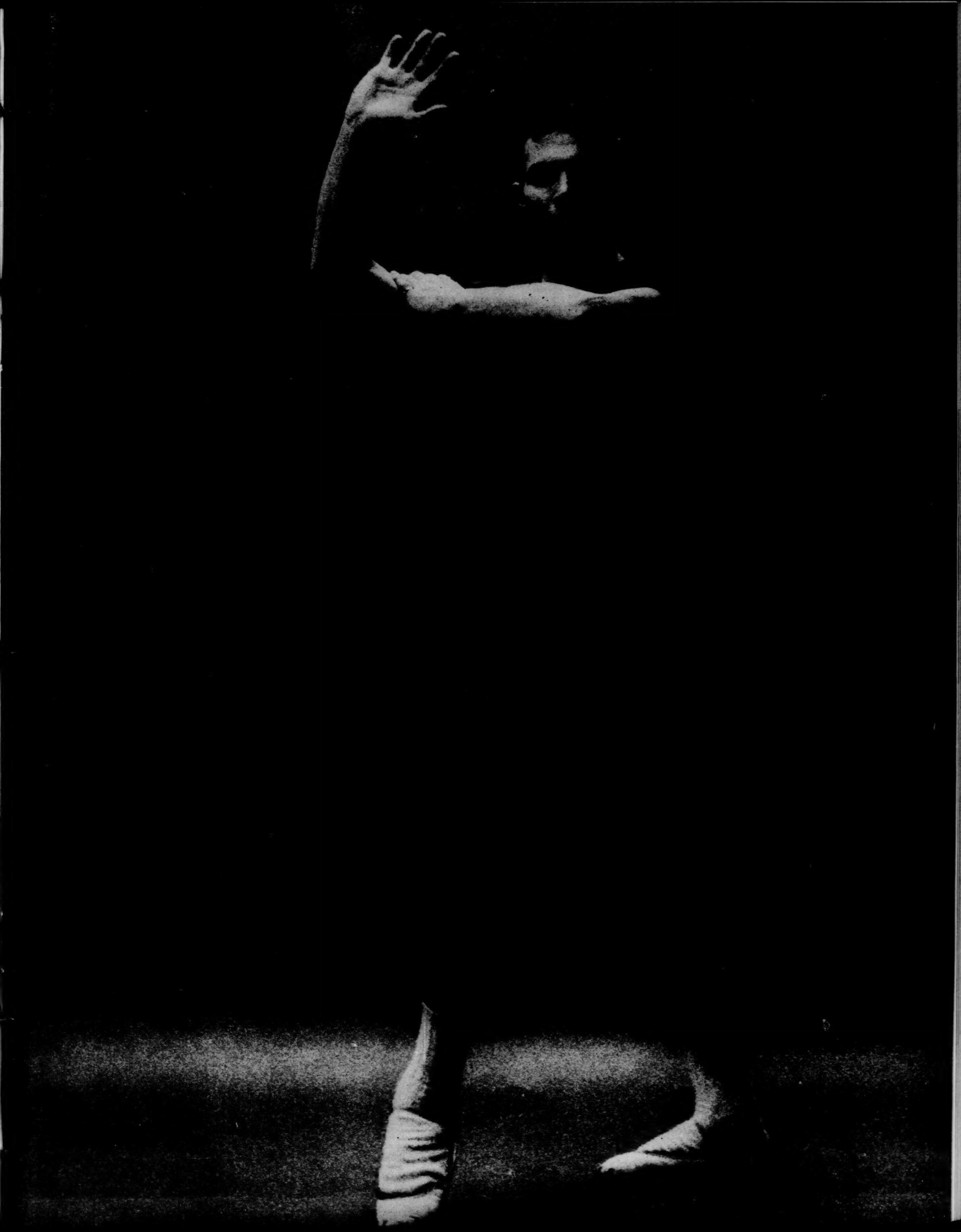
Once again in New York he danced for Agnes de Mille in *Paint Your Wagon*, but two months after the opening, broke his foot and was forced to leave the show. During his enforced vacation from dancing, he was called to Hollywood and won an acting role as Cyd Charisse's choreographer-boy friend in Metro's *Bandwagon*.

His many associations with Agnes de Mille resulted in his becoming a member of her Dance Theatre in the summer of 1953. This exciting and beautifully trained group toured the country on one-night stands for six months.

In March 1954, Hollywood tapped him on the shoulder again and he danced, again with Cyd Charisse, in *Deep in My Heart*, then acted in *The Prodigal*. It was after that that he won the dancing role of "Curly."

Accepting the invitation of The Ballet Theatre to appear during its Gala 15th Anniversary New York season this past April, he was seen at the Metropolitan Opera House in some of his former roles.

This circus of many and varied activities suits Jim fine. As for the present, he is spending his summer in stock companies, and is hoping that a meaty dramatic-dance role will come his way.

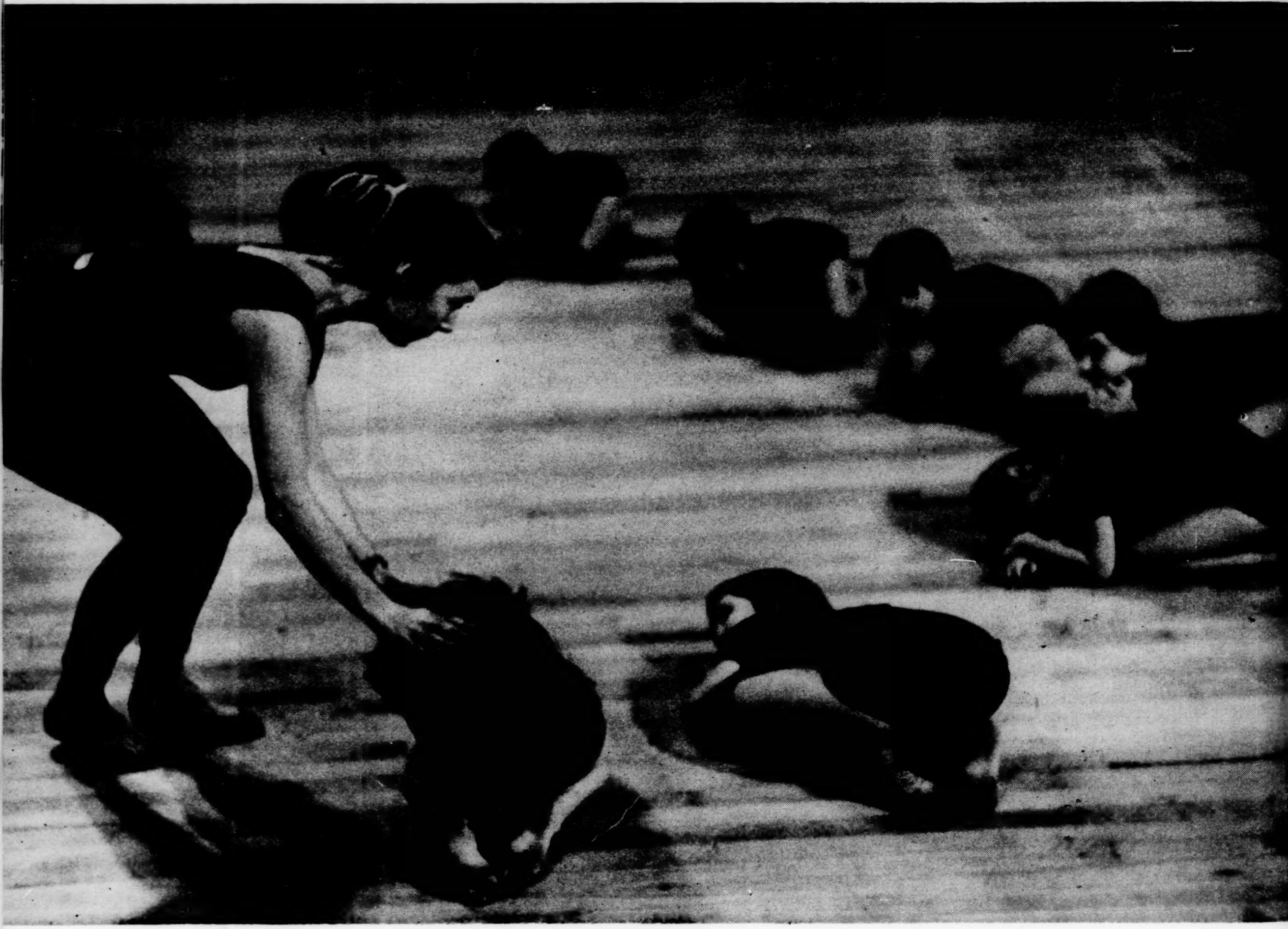


Creative Dance for Children

by LUCILE BRAHMS NATHANSON

Florence Peters with a class of six-year-olds at the 92nd Street "Y" pretends she is a fly lighting on the children, who imitate turtles. When touched by the fly, each turtle arches his back and lifts his head, keeping hands on the floor. This method of combining technique with dramatic play helps achieve maximum student interest.

Stan Levy photo courtesy of Human Interest Magazine



This is the first of a series of articles on the materials that can be used in the teaching of creative dance to children. It is not a psychological study, and not really a theoretical one—although some of these intangibles will have to be discussed in order to set the stage for classroom procedure.

This is, instead, a "how to" story designed to help you find the materials or idea sources for your classes in creative dance and to indicate ways of using these materials.

It doesn't too much matter what kind of dance you teach—whether ballet or modern. For creative dance is a concept and not a technique. It is concerned with giving the children the opportunity to improvise and "dance out" their ideas and feelings. This should not, however, be confused with letting the children, especially those under the age of eight, run about freely and indulge in undisciplined "self-expression," as it used to be called in the early days of progressive education.

The teacher of creative dance must *lead* her pupils to attempt expression through exploration and experimentation —from simple role playing in the beginner to formal composition in the more advanced dancer. She establishes an environment which stimulates the pupils in *all* class work, in techniques and rhythmic perception, as well as creative exploration. This involves imagination on the part of the teacher and an understanding of the children's psychological, physical, social, and emotional needs and capacities at each age level.

When you walk into a roomful of children, what can you expect from them in the way of shared or universal traits? Those between the ages of two and five are fairly simple beings. Below the age of four they are close to physical reality in their emotional responses. For example, loud sounds, or the presence of live animals may frighten them. In general, the two-to-fives are uninhibited physically. They think with and through their bodies. In selecting material to dance about, they do not like complete freedom of choice, the "choose anything you want" approach. They prefer two alternatives, a choice of "this or that." Since imaginary playmates are characteristic of the upper bracket of this age range, they can be used in making dances.

As the children move on to the five-to-seven age range, they are more desirous of attention and encouragement. This is the "look at *me*," "watch me do it" period. They have simple likes concerning material objects and are generally unable to recall or name any particularly pleasant or unpleasant events in their lives. They prefer dance situations that center around immediate surroundings and present-day happenings. Although there is little real teamwork, the seven-year-olds learn best by participation and experimentation. Dramatic dance play has great meaning for them.

The eight-to-nines are eager for new experiences, for group associations. Nothing is too hard for them to try. The whole world has entered their consciousness, and dance can assume a real communication form. But they are still reluctant to reveal their "secret" selves.

The pre-adolescent nine-to-twelves are the most complex and comprehensive in their likes and dislikes. They are full of contradictions. They show competition and cooperation. They are realistic and immediate in their goals. Yet they dream of themselves in heroic roles. Creative planning and execution is very original at this stage, and adult ideas are not wanted, except in guidance. Family and social relationships are important to them, and they are often idealistic about humanity. They wish to uplift the whole world, and they have a keenly developed sense of sportsmanship and fair play.

With this general psychological picture in mind, it is easy to see that there can be no teacher-imposed situations, no adult-level dance materials, no turning the child loose to "create" without some specific tools with which to work. The materials used must have meaning for the children at each stage of development. Some structuring is necessary by the teacher, since children cannot operate in a vacuum any more than adults can. And at all times the elements of dance as an art form must be kept in sight.

There are two basic avenues in the teaching of creative dance. One has to do with content and the other with the elements of form (space, time, and force). Although we shall consider them separately, they constantly overlap and interrelate.

For children up to the age of seven, the approach is almost exclusively through content. But during the ensuing years, form can be brought more and more strongly into the picture.

The Approach Through Content

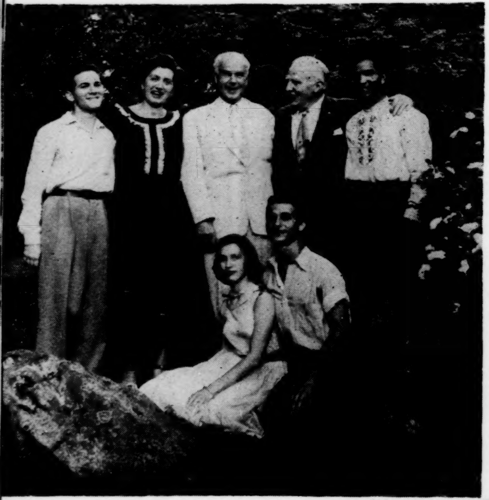
Content can be broken down into fantasy and reality. Under fantasy can be listed fictional story sources and stories made up by the children. And under the heading of reality come real-life events (like going to a circus or getting up in the morning) that can be recalled by the children.

The sources of fictional or fantasy material are limitless. They divide roughly into children's classics; myths, legends, and folk tales; fairy stories; contemporary children's books; and poetry and nursery rhymes. No matter what kind of material is used, the approach is fundamentally the same. The story should be examined for its suitability to the age group and to the size of the class and the relative number of boys and girls. Then the following procedure or variations upon it can be used:

First, the teacher reads the story or selection to the class. If it is a familiar story, she may give a résumé and have

(continued on page 66)

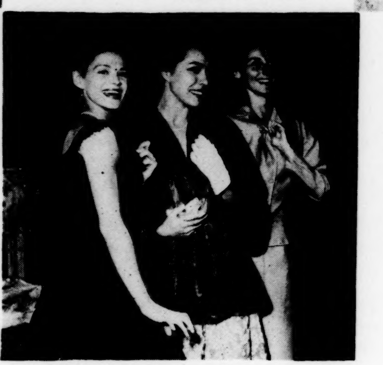
HERE AND THERE


John Lindquist

Left: Four dance students are among those enrolled at Jacob's Pillow "University of the Dance," Lee, Mass., this summer as a result of a scholarship fund contributed by Rudolf Orthwine, Publisher of DANCE Magazine. Winners selected by Jacob's Pillow Director, Ted Shawn, are shown at the season's opening festivities; (standing) William Ned Sands of N.Y.C.; Jean Gordon, Associate Publisher of DANCE Magazine; Mr. Shawn; Mr. Orthwine; Alonso Rivera of Mexico City; (seated) Carole Pastore of Pittsfield, Mass.; & Robert Schwartz, N.Y.C.

Right: Enthusiastic gypsy dancers were among the many congratulating Milorad Miskovitch after his triumph in Janine Charrat's "Herakles" at the Seville Int. Festival in June.

Serge Lido


Actualites—Mondial

Melissa Hayden, Maria Tallchief and Tanaquil Leclercq at a Paris cocktail party after one of the NYC Ballet's "Salute to France" performances. U. S. Ambassador Dillon reported to Director Balanchine that the cultural impact of the company's run in Paris was enormous.

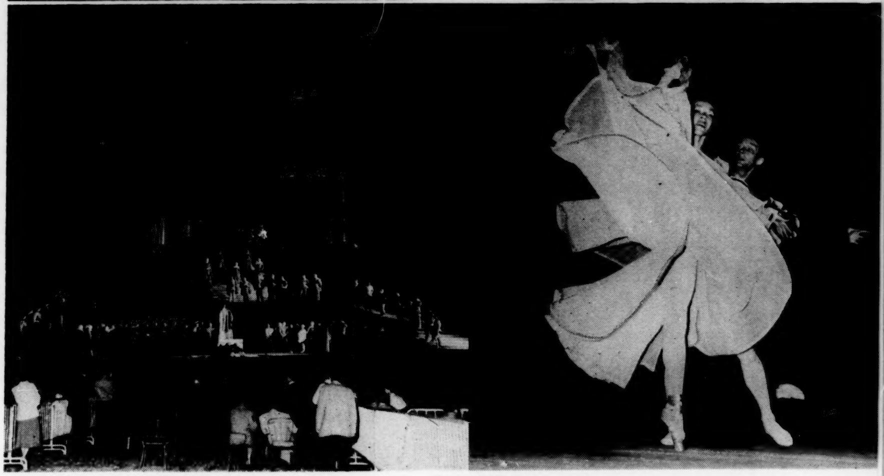
Right: There are about 25 complete dance notation scores in the U. S. Two of them, notated by Els Grelinger, were used in the Spring concerts of NYC's School of Performing Arts at the 92nd St. "Y" June 1 and 2. Shown, a scene from Doris Humphrey's "Song of the West," with Arlene Seymour as the Desert Goddess. Also featured were original works by faculty members Nancy Lang, Bella Malinka and Marion Scott; ballet reconstructions by Nina Popova; and early dance forms used in Selma Jeanne Cohen's dance history course.

Extreme Right: Trinidadian Geoffrey Holder and Californian Carmen de Lavallade, who met when both were featured in Broadway's "House of Flowers" this winter, were married in Westport, Conn., June 27 by Reverend Lorentzen. Emory Lewis, seen at the right of the groom, was best man. An outdoor reception was held on the grounds of Lucille Lortel's White Barn Playhouse.

Bottom: A spectacular 3-tiered production of Berlioz' opera ballet, "Romeo and Juliet," was presented, for the first time on any stage, by the Festival Committee of Paris and the Marquis de Cuevas, in the Louvre courtyard June 28-July 4. The magnitude of the work called for four de Cuevas choreographers: Serge Golovine, George Skibine, Vladimir Skouratoff and John Taras. Marjorie Tallchief and Skibine (at right) danced the title roles. In the cast were 60 dancers, 100 singers, 80 musicians.

Walter E. Owen

Herb Flatow



Serge Lido

WHAT THE HARVEST

I'm For It

by PHIL JONES

You are a dancer! You love ballroom dancing! Tonight you and your partner are about to compete before a capacity audience of 18,000 ballroom dance enthusiasts in Madison Square Garden. You are in the finals of the Harvest Moon Ball! The house lights are dimmed, the spotlights focus on "Old Glory" and an impressive voice announces, "Ladies and Gentlemen, our National Anthem." The largest and most colorful annual ballroom dance contest in America has begun. You are there! Dancing!

This contest sponsored by the New York Daily News Welfare Association and under the guidance of Mr. William R. Fritzinger has become one of the most spectacular ballroom dance events in the world. The program includes hopeful amateur dance teams as well as a great array of professional talent. The traditional Master of Ceremonies is the famous T.V. personality, Ed Sullivan.

What are the values of such a ballroom dance contest for the dance studio? From my experience of training dance teams for the contest over the past six years (forty-seven of which reached the finals and two teen-age couples having taken first places) it is clear to me that, resulting from such a contest, interest is stimulated in dancing during the slack summer season; further training is sought by pupils who show aptitude and interest in ballroom dance as an art; the technique and performance of these pupils raises the standards of ballroom dance in the community, and the competitive spirit within the studio makes possible the use of more difficult and advanced teaching material.

The dance contest is a goal toward which each pupil can strive, without losing the primary social significance of ballroom dancing. In my studio, only ten weeks of the year is spent in this kind of training, and this in terms of two one-hour lessons per week. Following the preliminary and semi-final eliminations there is more intensive practice for about two weeks before the finals.

The structure of the ten weeks training involves:

1. Careful selection of a compatible dance partner.
2. Learning a dance routine in Fox Trot, Tango, Rhumba, Waltz, Polka, and Jitterbug Jive.
3. Choice of gown for the girls and securing formal attire for the boys.

This done, the teams are ready for the preliminary and semi-final competitions. For our area (Stamford, Conn.) these are held at Glen Island Casino in New Rochelle. The Casino provides a beautiful atmosphere for the teen-age couples, their parents and friends. Those teams successful in the semi-finals are ready for the finals in New York City. Before the finals there is an afternoon practice for the couples to become acquainted with the dance area and the dance tempo. The teams meet Mr. Sullivan and have the privilege of watching the guest artists rehearse. That evening they dress, line up for the Grand March and the evening's events commence.

This is a general outline of the contest and its relevancy to the program of a ballroom dance studio. In addition it has creative values for the pupil. A previous article by the writer in DANCE Magazine (April, 1955) was concerned with the relationship of the dance instructor and the pupil and the social and personality development possible within this relationship. The dance contest and the preparatory training involved is especially favorable for this kind of teaching situation.

The selection of a compatible partner for instance, is vitally important. It is the most important single decision for the youngster. It can be a significant boy-girl relationship for the teen-ager because it requires the understanding of another's personality and character. Insight into the temperament, reaction, maturity of the other is learned while working under the pressure of time and discipline. Some make wise and careful decisions, others do not. Experience is the best teacher, yet the dance instructor can give invaluable guidance.

The consequences of this decision are soon realized. When the tedious task of learning six intricate routines is begun, humor, patience, and perseverance as well as ability become essential to a happy working and successful dance team. Other factors necessary are memory, ability to think quickly, and to translate the instruction given into movements of grace and strength. Judging in the contest is based on posture, appearance, rhythm, proper execution, and variety of steps. The perfection of a smooth and polished dance technique requires much attention from the contestants as well as their teacher.

Standards of discipline during the training are rigid and mandatory. For some pupils this is a first encounter with authority while in an intensive

(continued on page 64)

ABOUT MOON BALL?

I Have Reservations

by DOROTHY DURYEA OHL

What has the Harvest Moon Ball contest done for ballroom dancing? Or *to* it? Drop the words 'Harvest Moon Ball" into the conversation of a group of dancing teachers — to some it is like shaking a red rag in front of a bull, others are all for it.

"The idea was fine, but what has happened to it?" (one who has served as a judge is the speaker). "It was supposed to help ballroom dancing. All it has done is develop a type of dancer all its own. You can pick out a Harvest Moon dancer a mile away. And they all do exactly the same steps. Beautiful monotony I call it."

"But you'll have to admit they are marvelous dancers," another joins in. And it's getting harder every year to pick the winners, they're all so good. That's one of its finest features, I think, how it fosters the love of dancing in these young people — just think of their endless hours of practicing."

"But *what* are they practicing? Certainly not ballroom dancing. Would you dance that way on a ballroom floor?"

"I sure would if I could — I think it's mostly envy. All these people who complain that it's exhibition work are just jealous because they can't do it themselves."

"And it does create a great deal of interest in ballroom dancing, and anything that can do that is certainly desirable."

"But does it? Or does it just create interest in the Harvest Moon Ball as a spectacle?" By this time they are all talking at once.

"Wonderful spectacle!"

"Disgraceful leg show!"

"Supposed to be ballroom dancing!"

"Marvelous training!"

"What training? In doing the same thing year after year? I've seen that ronde de jambe with a kick until it's coming out of my ears."

"Beautiful dancing! A credit to the profession!"

"But what has it done for Mr. and Mrs. Average? It's discouraged a lot of them who know they couldn't afford the time, effort and money to achieve such a degree of proficiency."

"I love to watch it. I wouldn't miss it for anything."

"Would you call it smart dancing? It's just flashy. Imagine Mr. and Mrs. Ambassador dancing like that at a State Ball in the White House!"

And so it went. And so it goes. And what do YOU think of the Harvest Moon Ball?

I know what I think — I believe it has become a Frankenstein monster, to the utter confounding of its originators, who never envisioned such a development. Certainly it has long since ceased to be a ballroom dancing competition and has become exhibition ballroom in all but name, the only prohibition being the use of lifts. In what establishment in the world would a deep backbend or a leg elevated above the waist be acceptable ballroom practice? Granted the girls' gowns are beautiful and they look lovely in them, but the emphasis placed upon that which is underneath belongs to the stage.

And the idea of learning routines is contrary to all the standards of a good ballroom dancer. He who must take his steps according to a set pattern has lost the real spirit of ballroom dancing, which is the joy of spontaneous interpretation of the music with such absolute freedom that steps seem to combine themselves, according to the space at one's command. To conform to a rigid routine develops neither good leading nor good following. One of the most important things a good teacher does is to instill in pupils the ability to move around a crowded ballroom floor with as much ease as an experienced driver coping with Sunday traffic.

It has long been a matter for regret that very little really new or fresh has come out of the Harvest Moon Ball — the contestants all dance in such similar style that it has led to the formation of typical "Harvest Moon" dancing, seen nowhere else.

One very fine accomplishment was the furtherance of knowledge of and interest in the waltz. As reported by one of the original judges, (my father, to be exact) at the first contest, held so many years ago, only one couple performed a true waltz. The next year most of the contestants really waltzed, and each succeeding year the quality of the waltzers improved, so much so that it became a matter for remark if even one couple failed to "1,2,3," beautifully and correctly.

Unquestionably the finals at Madison Square Garden present a wonderful spectacle. The sight of so many beautiful dancers, the lights, the colors, the music, the crowd, is thrilling, a must for anyone interested in dancing. For any teacher who does not close for the summer months, and whose pupils fall into the category of those interested in

(continued on page 64)

CONVERSATION WITH LUCAS HOVING

by NORMA STAHL

Allen Ludwig

"The question is," said Lucas Hoving, the tall, blond, Netherlands-born dancer with Jose Limon's Company, "how do you discover who you really are?

"This is so important and so difficult," Mr. Hoving went on, his words tinged with a pleasant Dutch inflection. "As a dance student you train and train with one master after another, and when the training is over, how do you find what belongs to the masters and what is really you?"

One hand fanned out before him while he interjected, "Of course, such a complex thing, this finding of one's self. Relations with people are so important, and thinking and feeling and so on — but we cannot go into psychology now. Aside from all that, I think there is one thing — teaching — that can help one discover one's identity."

The dancer's face was not the gaunt, austere face one connects with the dancer of such dramatic roles as Iago, in *The Moor's Pavane*, or the Conquistador in *La Malinche*, or the pale ascetic face of the angel in *Visitation*. There was a healthy pink in the cheeks, and a play of animated expression. Some of the soft blond hair that slipped over his forehead had now and then to be combed back by his slender fingers. In his blue wool sweater, and with the ballet-slippered feet out of sight under a table, Mr. Hoving might have been taken for

Matthew Wysocki

A small Silvermine Guild concert company, directed by Hoving, does frequent performances in Connecticut and surrounding areas. Above, a moment from a production of Garcia Lorca's "The House of Bernarda Alba."

Hoving teaches classes regularly, when not on tour, at the Silvermine Art Guild (Silvermine, Conn.), where he heads the Modern Dance Department.

Allen Ludwig

a skier, ruddy and enthusiastic from a long run down a mountain trail.

But the enthusiasm was a holdover from the classes he had just been teaching at the Third Street Musical Settlement in New York City. When he is not on tour with the Limon Co., he divides his teaching week between the Third Street School and the Silvermine School in Connecticut, where adults come to study dance and other arts.

It was Agnes de Mille who had started Lucas Hoving teaching. She had seen him dance with the Jooss Ballet and after the war invited him to conduct classes in ballet at the Theatre Wing School. His enthusiasm for teaching has grown steadily since.

"I am myself finding in teaching what is my own style of movement," Mr. Hoving explained. "When I started to teach I began to be conscious of weight in the body, and counter balance. I started to call this weight 'center.' Then I remembered. Years ago, Jooss had called it that. It never meant much to me until I discovered it for myself. Then it became valuable to me."

Who were the masters from whom Mr. Hoving had had to free himself? "Jooss was my big influence," he said, "because he was my first. Then, Martha Graham." On New Year's Eve of 1939 Mr. Hoving arrived in New York for a tour of America with the Jooss Ballet. "Almost straight from the boat we went en masse to see a performance given by Martha Graham that night. I was fascinated, and I made up my mind that if I returned I would study with her." Six years later, three of which were spent with the Army in Europe, he did return and became a Graham pupil. Later, he studied with Valerie Bettis.

We expected to hear that he had then studied with José Limon. But Mr. Hoving raised a long forefinger in the air and said emphatically, "No, I have never studied with José in the six years I have danced with him. And José always understood that I must not get lost in another person's technique again.

"In my own teaching, the main thing I work for is to help students discover what is their natural way of moving. First they explore it and then they work against it, to discover another aspect of themselves. For example, some people naturally start a movement from deep inside themselves; some start from outside. I also learn about movement from watching my students. Seeing their problems brings you back to the basic things. When you try to break down technique in order to communicate to students, then you are forced to ask yourself: 'What is this movement really about?' "

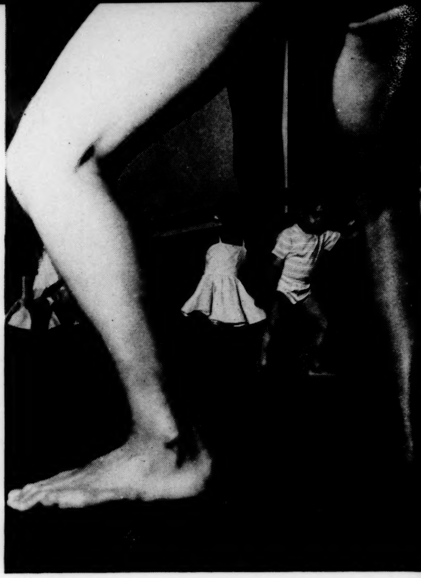
For dancers who are just striking out on their own, Mr. Hoving believes, teaching is a safeguard against many of the dangers of working alone. "When

(continued on page 54)

Charles Pratt, Jr.

Left: Jean Yazvinsky's obvious (and sometimes electrifying) concentration is reflected in his pupils, poised for a moment during an advanced class (N.Y.C.)

Right: They are concentrating in California, too. Shown here, an unusual shot of Marge Berman's children's class at Dance Associates in Hollywood.



Wolfgang Lert

TEACHERS AND STUDENTS

Behind every dancer is a teacher who has helped and inspired — who has trained the student's body and stimulated his mind. For learning to dance is an act of faith. And teaching is an act of creation and an affirmation of devotion to an ideal.

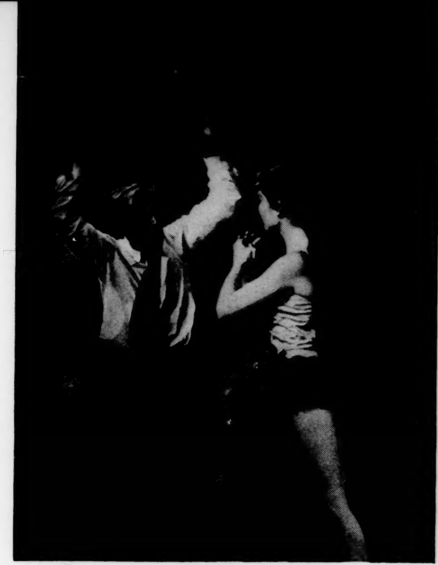
On these pages is a handful of the many thousands of teachers everywhere who are working with the young dancers of the future.

Regina Woody

Below left: Matteo teaches ethnic dances to serious young lads at the Fred Astaire N.Y. studio.

Below right: Madame Maria Alenewa confers with student dancers (l. to r.) Mari Lu Torres, Bruna Petrovsky and Ernesto Teccerari at her school in Sao Paulo, Brazil.

Theresa Thames



Ann Zane

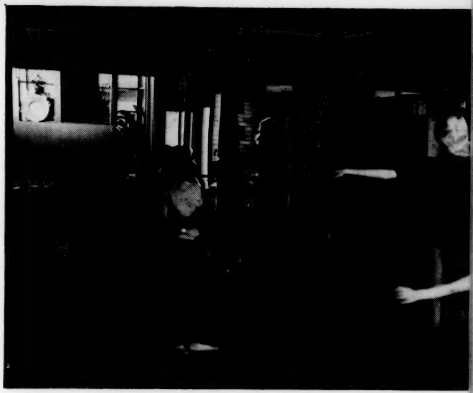
Clemens Kalischer

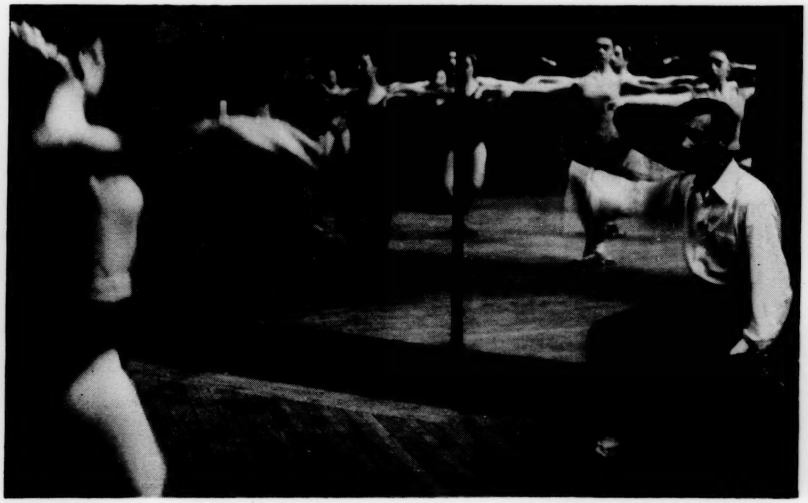
Top: Semen Semenoff, now teaching in Stamford, Conn., mimes the wicked witch Carabosse with the "Lilac Fairy" in preparation for his spring school production of "The Sleeping Beauty."

Left: Ballet students at the Pittsfield Community Music School work out under the careful guidance of Nina Fonaroff who recently concluded her four year as head of the school's dance Dep't.

Right: Evelyn Le Mone and assistant put beginners through their paces in the sunny Le Mone studio in Pasadena, Calif.

W. W. Girdner





Herb Flatow

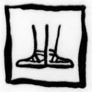
Left: Vladimir Dokoudovsky keeps the pitch high in his professional class at New York's Ballet Arts studio, where he is on the faculty.

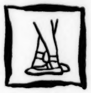
Game of the Ballerina's Bouquet

(part of a Regina Woody-Arlene Thomson series of original Young Dancer games. In the September issue: Ballet Rebus.)

Directions for Two Players: Cut out and assemble, according to instructions below, the playing parts at bottom of page.

Each player starts a doll on one of the first squares at the School. Spin arrow on wheel to see who starts first. Lowest number begins. Now spin arrow for each move, checking with symbols at left for directions. First dancer to reach bouquet on stage wins.

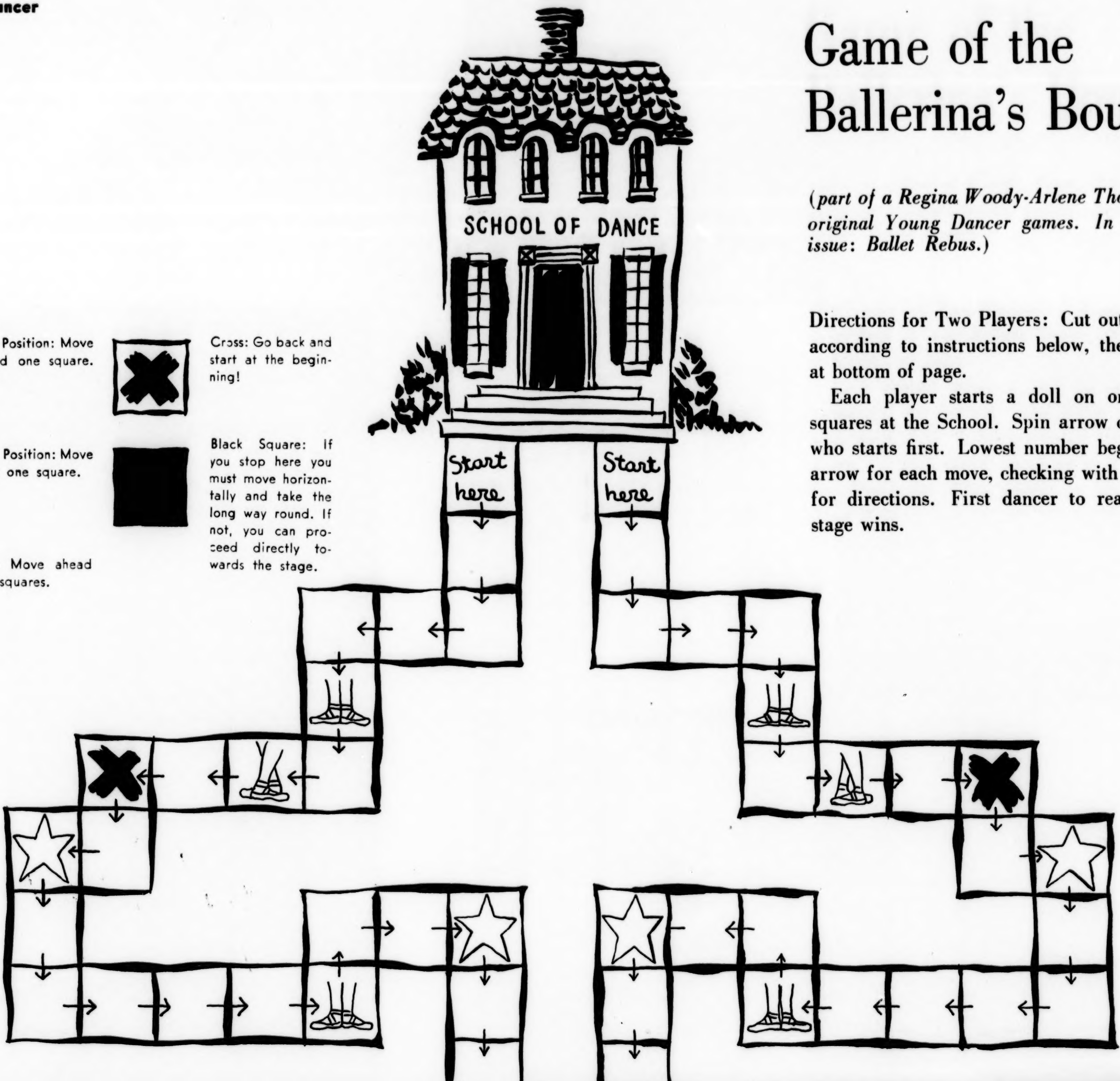

First Position: Move ahead one square.

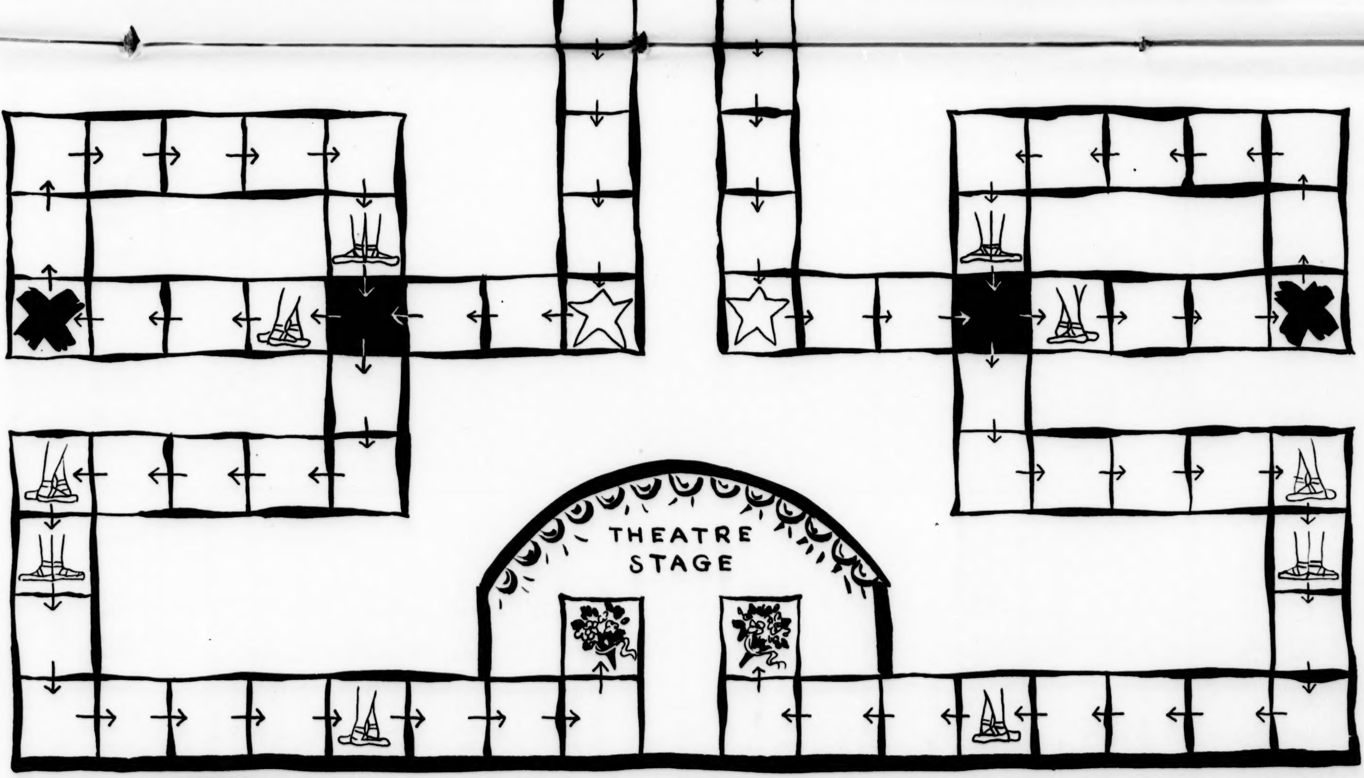

Fifth Position: Move back one square.

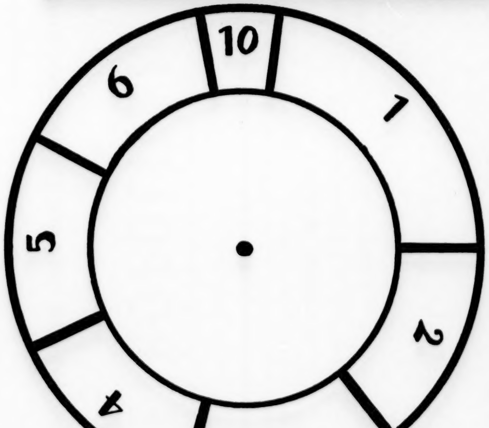
☆ Star: Move ahead five squares.

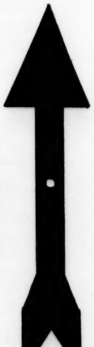
✖ Cross: Go back and start at the beginning!

■ Black Square: If you stop here you must move horizontally and take the long way round. If not, you can proceed directly towards the stage.



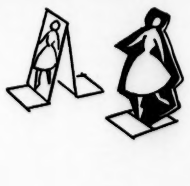

THEATRE
STAGE

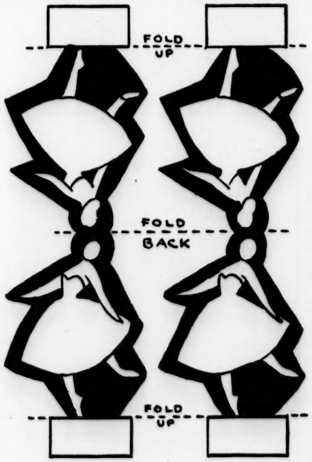




Cut out wheel and arrow. Paste on thin cardboard which has been marked, then cut to shape. Pin arrow to wheel through dot, so arrow will spin around.

Cut out dancers and paste onto thin cardboard which has been marked and cut to shape. Color, with grease crayon, one in red, the other in blue. Fold on dotted lines as in diagram above. Paste back to back. Dancers will stand on squares.




FOLD UP
FOLD BACK
FOLD UP

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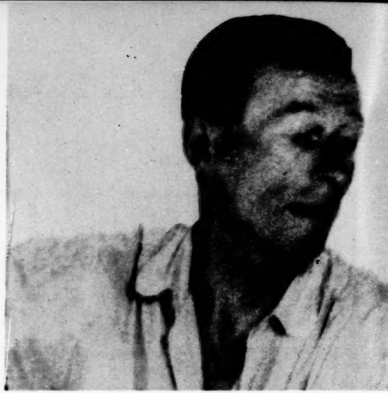

Walter Strate

AT LAST! SOME COMBINATIONS

by PAUL DRAPER

I am introducing two combinations at this point as a relaxation from the hard work of acquiring a technique. They may prove to be something you can use in a dance or just to have fun with. This doesn't mean an end of steps and exercises. There is far more unexplored territory than we have already covered. It just means that this month you won't have to drudge through the repetition of exercises.

I am going to begin with the more difficult of the two combinations. It demands a pretty good tap technique, though anyone who has followed these articles thus far shouldn't have much trouble. By "followed" I mean having worked hard at everything we have discussed.

The start is down stage center. The music is a fast four in well defined rhythm. Either the *A-Major Toccata* by Paradies or *I Got Rhythm* in stop time, by George Gershwin, will serve as speed limits. The entire step is in a steady and clearly articulated series of eighth notes without change. It lasts for 16 bars. The stage pattern of the step is a counter-clockwise circle finishing in a straight line down stage. Your own movement is explained below. Here we go:

Start: Stand on R, hop L, Shuffle R forward, hop L, shuffle R to R side, hop left, step across L with R, drop R heel, slap L, slap R, brush L diagonally to L in battement, wing R (land on R and don't forget, a wing has 3 taps: scrape out, brush in and land) slap L, and start turn to left as you shuffle R

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diagonally to the back (by this time, having started at 12 o'clock, you should be at about 9 o'clock), pull back L, land R, drop pointed L to in back of R, drop R heel, (continue the L turn during this) slap L, slap R (finish the L turn) and slap L. The final tap of the last slap L will start the repetition of the step. The arms begin in second position. They close in slightly during the "hop shuffle;" they open to second for the wing; and the R arm goes up to make a fourth position, with head slightly inclined to R, as you do the shuffle pull-back-turn; they come back to starting position as you do the final slaps.

Repeat this three times, which should bring you around the circle, counter clockwise, to three o'clock. Begin a fourth repetition and when you get to the slap R which follows the first heel drop, do a series of four wings moving forward like this: brush L diagonally to L, wing R, slap L back toward R, brush R, wing L, slap R back toward L, brush L, wing R, slap L back toward R, brush R, wing L and finish on ball of L, heel raised, L in plié and R a little higher than sur le coup de pied with R knee bent. Throughout this part of the combination keep the arms in a relaxed second position, your head straight, and move steadily forward.

You will finish on the third count, a strong beat of the last bar. You will have made 126 eighth note taps — all even, all clean, and without being misled by the fact that the step is not symmetrical, that is, the same tap sound is not in the same musical position in each repetition of the step. Just do what's written and it will come out fine. (It does go pretty fast, faster than you can count, but I think you can manage it. Skeptics may have proof by presenting themselves.) Practice it on the other side as well — clockwise instead of counter-clockwise. You should really fly — featherweight steel.

The second combination has only steps — no slaps, pull-backs, wings, shuffles or heel drops. The music should be very solid jazz of the "rock and roll" type. A shade faster, if anything. The step covers ground and each movement must be as strong and large as you can make it.

Start: Stand about eight or ten feet to the right on the middle of the stage facing forward. Think of yourself as the center of a clock face. Feet in a loose fifth, R in back. (Use a two-bar pick-up if you like.) On "one" slide into a deep lunge diagonally to the right rear, R foot pointing to the figure 5 on the clock face, weight well on R in as deep a plié as you can manage, L leg straight, toe well pointed and aimed at 11 o'clock, R arm extended horizontally to 7 o'clock and L arm extended, croisé, to 3 o'clock. (Don't worry about being a few minutes early or late.) The head is turned to the audience over the left shoulder. Hold this position for 2, 3 and 4. With your stretched out left leg only the inside of the left toe should touch the floor. On "four" prepare

(*continued on page 52*)

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Tap Combinations

(*continued from page 51*

yourself to pirouette to the left on your le leg, on "one" of the second bar step firml onto the left leg and turn. The right is i sur-le-cou-de-pied in back. Turn as many time as you like or can until the "and" befor "three" of the second bar. On this "and step R, on "three" step L and on "four step R, with weight on R. You may continu the turn during these three steps, but be sur to finish facing front with R in front an legs straight. The three steps are done i plié and the straightening occurs at the end Arms are in second on "four." On "one" o the third bar, lunge to the left with left le in deep plié and right leg extended an straight. The right arm sweeps across to croisé position pointing to 10 o'clock, left arm raised and head still forward over righ shoulder. Hold this position with very exac stillness until "and four" of this third bar On "and four" step right behind left and step left slightly forward to a diagonal fourth (10:30) position. Remain in plié and on the balls of the feet, heels well up. On "one" of the fourth bar step over L with R and brush L to L side on "and." This is a preparation for a jump to the side and mus be done strongly. Accent the "one." Jump to the left, arms have come down during the preparation and now move to second position as you jump. In the jump, both legs should be straight as in an échappé. Jump as far to the left as you can, on "two," head up shoulders down. Land L on "and" before "three" and on "three, and four" step R step L, step R, in a sharply accented manner The right leg steps in front of the left as you do this. The finish is in plié, heels up head and arms alive, and any kind of smile except a cute one, and be ready to repeat the combination to the other side. Do it four times.

Be sure you really sail when you do move and make the motionless parts full of the expectation of movement. Stillness in dancing without conscious intent of future action is deader than dead, just as action without intent to stop is silly.

Any questions?

This year for the first time, Sanger (Calif.) Union High School awarded Dance Arts scholarships. Winners were Dave Jarvis, left, and Elida Escobar, extreme right. They are shown with Principal Wayne Booth and dance instructor Tuulikki.

REVIEWS

BY DORIS HERING

Dance Associates
Master Institute Theater
June 7, 1955

The deadpan whimsicality of Merce Cunningham's works and their way of contrasting stillness with spurts of movement has influenced a whole group of younger choreographers. Principal among these are the nuclear members of Dance Associates—James Waring, Anita Dencks, Paul Taylor, and to a lesser degree, David Vaughan.

With James Waring the influence is the most pronounced, and yet he has done the most to digest it and find an incipient style of his own. Although too small-boned to relate to the nobly proportioned music, his *Fantasy and Fugue in C Major*, Koechel 394 (Mozart) made a definite kinesthetic statement. It was based upon a progression of restrained, consciously pared down movements whose effect was that of turning an object slowly in one's hands.

In the opening section, Mr. Waring, shadowy in black tights, studiedly opened and circled his rounded arms. And his group in black tights and mosaic-patterned ragamuffin coats (designed by H. H. Smyrnogranis) followed his example. The group dissolved into a straight line, with the solo figure looming in counterpoint from behind. All ended with their gestures deliberate and contained as the music swelled.

To the remote, sustained phrases of a piece by Charles Ives, Anita Dencks devised a duet called *Mobile*. Like the impersonal lovers in Merce Cunningham's duets, Miss Dencks and Ned Williams gently held hands and wandered through a private world. Although loosely constructed, the dance had a wispy, magical atmosphere.

This same atmosphere was precisely the missing ingredient in David Vaughan's *Dances from Mother Goose* (Ravel). Mr. Vaughan's three little dances were mimetic in concept, but the mime captured neither the impressionism of the music, nor the romanticism of the theme.

Paul Taylor's *Little Circus* (Stravinsky) reminded one of the games with props that Merce Cunningham choreographs so wittily. With David Vaughan as a mousy handyman, Viola Farber as a lady-acrobat, and Mr. Taylor as a pompous white-faced acrobat, the work had innumerable thematic threads, none of which really worked out. One could not tell whether the fragmatic non-objectivity was really intentional, or whether it represented an inability on the part of the choreographer to develop his themes to their fullest.

Marian Sarach's *Naskhi* (16th Century Music) was a sad, somewhat inarticulate trio of females in holed helmets and tattered dresses. There was something almost aimless

(*continued on page 56*)

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Lucas Hoving

(continued from page 45)

you teach, you see what you are doing in a way you never see just by dancing. It comes back to you as in a reflecting mirror.

"How many of us are really free when creating for the professional stage?" Mr. Hoving asked, and went on to provide the answer. "Fear of critics, fear of audiences—too many of us start to produce what is expected of us, rather than continuing to experiment . . ." He added with finality, "We are afraid. Nothing is good enough."

Was this something like what Ernest Hemingway was talking about when he said the artist's great struggle was to forget what he was supposed to feel and find what he really did feel?

Mr. Hoving thought it was very much like that, and that dancers could begin to discover their real inclinations as teachers, in class with their students. "It is the one time when the dancer can work without fear."

Now that we were on the subject of choreography, would Mr. Hoving say that roles created for the dancer by someone else could also help the dancer make discoveries about himself? For example, had Limon created any roles for him that had done so?

"Oh, yes," replied Mr. Hoving, graciously departing for the moment from his theme. "The part created for me in *Visitation* is very much me. At least," he added with a smile, "as I like to think of myself. There was joyousness and dignity and compassion in the role and it felt right for me."

Getting back to teaching, were there any other reasons why dancers should teach?

"There is one other group for whom teaching is important," Mr. Hoving replied. "These are the youngsters, not yet ready to be dancers, certainly not choreographers. Where do they belong? Who makes a place for them to give them experience? If they feel there is no place for them, they may drop out of dance entirely, as even older ones do because they are at the moment not performing. If some of these people would teach, I think they would learn so much that they would be working toward their goal as dancers and choreographers without realizing it."

Then it was pretty safe to sum up by saying that Mr. Hoving thought just about everyone in dance should teach?

But again the admonitory forefinger went up. "I don't say that. For example, my wife, Lavina Nielson, who is with me in José's Company, does not teach. She has no wish to."

A question hovered in the air, which Mr. Hoving squarely faced and neatly dealt with. "This is a thing that must be felt by dancers themselves," he said. "It is a personal, individual matter. For some yes, for others, no." He paused and then concluded, "But we must avoid getting into psychology." *THE END*

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Reviews

(continued from page 53)

about the little dance, with its wafting arms and brief promenades settling into stasis.

Donya Feuer mirrored the quality of adolescent infatuation with remarkable fidelity in *I'll Be You and You Be Me* (Rameau). The dance was based upon the words (luminously narrated by Ellen Green) from a book by Ruth Kraus and Maurice Sendak. And Miss Feuer and Paul Sanasardo were a boy and girl sharing a gradually awakening ritual in a world of balloons and flowers and sensory surprise. Although occasionally coy, the work was sensitive and at times shyly inventive.

Benjamin Harkarvy's duet, *Sarabande* (Debussy) received its second performance. By eliminating the opening pantomime and emphasizing the lyric love duet, Mr. Harkarvy has markedly improved the dance.

Also repeated on the program were James Waring's extensive fantasy, *Intrada*, and Irving Burton's grimly self-revealing solo, *Broken Words*.

Maria Fenton
Carnegie Recital Hall
June 10, 1955

Right in the heart of Manhattan, Maria Fenton made her professional debut in the small town atmosphere of flowers (masses of them), friends, and fervent applause.

Miss Fenton is a graduate of La Meri's Academy of Ethnic Dance Arts, which means that she has received a sound, but necessarily limited (by the confines of a four-year course) grounding in Hindu, Spanish, Hawaiian, and Arabian dance. This kind of training is fine as a basis, but it is not enough for a professional career, without at least as many years of additional specialization, preferably in a native environment.

At her present level, Miss Fenton seems pliant, and she has an ingratiating stage presence. She is also attractive and costumes herself becomingly. But inexperience causes her to approach her dances as lessons well learned, rather than human emotions and experiences expressed through movement. In addition, her kinesthetic responses to music are not especially keen, and in the Spanish dances, which formed the bulk of the program, she was sweetly feminine, rather than passionately female.

The Flamenco dances were accompanied by the fine guitarist, Juan Martinez. A mediocre pianist named Abelardo Sanchez and an equally ineffectual singer named Fernando Veas were also present. Celeste Cheatham narrated.

Ethel Butler and Company
Carnegie Recital Hall
June 17, 1955

It is fairly common for an artist to be influenced by the creative outlook of her teacher.

But with Ethel Butler something more restrictive has happened. She has been deeply influenced, not by the viewpoint, but by the physical technique of Martha Graham. The influence hangs above her dances like a Damoclean sword, inhibiting them and making the moments of physical truth seem fragmentary and sporadic.

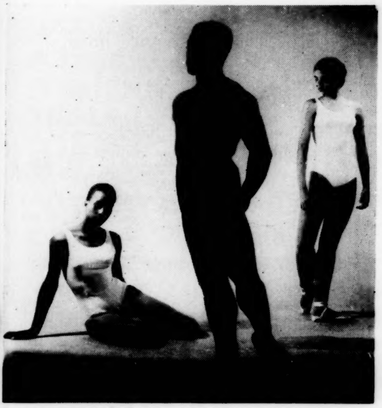
Miss Butler's program consisted of two semi-abstractions and a narrative work. The narrative piece was the most effective, perhaps because it had the exquisite words of Carson McCullers to supply a continuity. Based upon *The Heart is a Lonely Hunter* (Mozart), it was a composite portrait of the principal characters in the McCuller's novel. The fragmentary quality of Miss Butler's choreography was suited to the inarticulateness of the beings who made up this solitude-with-people in a dingy southern cafe. All of the dancers performed it with sincerity and intensity.

The program opened with a *Suite* (Bach-Scarlatti) of five dances in classic style and closed with a *Pastorale* (Thelma Stein) of five dances in romantic vein. Neither choreographic concept was sufficiently pliant to merge with the music and form a unified whole. There were, however, occasional satisfying moments in the *Suite*—especially Karen Friedmann's free-swinging solo called "Sonata" and a bright "Fugue" for Meriam Rosen and Kenneth Stunkel.

Miss Butler's sturdy and nicely trained company consisted of Karen Friedmann, Anne Clague, Meriam Rosen, James Fender, Kenneth Stunkel, and Dan Wagoner. Costumes were by Lisa Schon and James Fender. Thelma Stein was musical director.

THE END

Walter E. Owen



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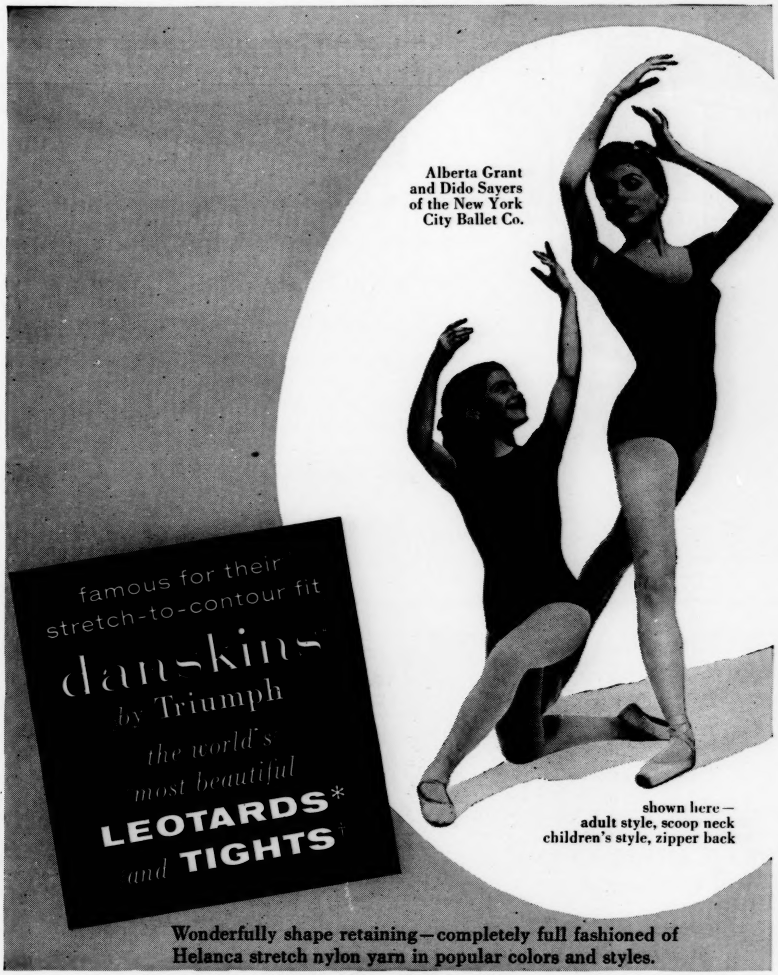

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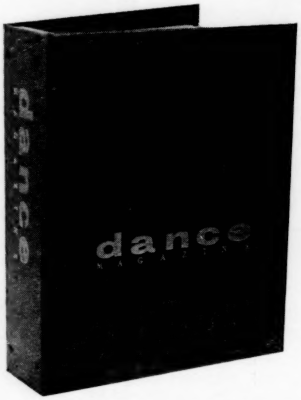

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The Cage

(continued from page 23)

special eye out looking for material. This 'special eye' is typical of anyone working creatively, whether he be painter, playwright, poet, composer, or choreographer. The 'eye' becomes a sort of Geiger counter which starts to tick in the brain and emotions as you approach a subject of value to you. It is not by freak chance that one stumbles on these subjects. They are there in existence all the time, but the artist, tuned to his special subject tracks them down, discards or selects them, and finally reinterprets them."

One day Miss Kaye came out of the shower after a rehearsal and he happened by her dressing room before she combed her hair. He was fascinated by the effect he saw, hair plastered like a helmet over her head, and thus the hair-dress of the Novice came about. Another time, a lighting rehearsal had just ended. The network of ropes and strings, one of the most evocative elements of the setting, was taut, as it had been from the beginning. Jean Rosenthal, having finished with her lighting sheet shouted, "Strike it!" Just as the bars were relaxed and the ropes slackened, Robbins turned and noticed the effect. Thus was born the striking touch at the beginning of *The Cage*, when the network is pulled up taut, as if to symbolize the tightening of the action. At the close, it is again relaxed.

In evolving the movement and group choreography, Robbins was always guided by the basic spirit of the music. "I had to be economical. The music said 'Break it clean.' I had to make my points very strong and very clear." The opening movement of the ballet is a striking instance. The first thing that the dancers do is to thrust out their hands and throw back their heads. "It is like a scream of triumph," explained Robbins to them at the first rehearsal.

While he was working on the choreography for Broadway's *The King and I*, Robbins had studied Oriental dancing and had been fascinated by the stretching of the hands and the hyperextension of the arm and elbow. All of these observations now served him in *The Cage*. Many of the positions he used were archaic in style. They had a stone-like quality and were reminiscent of primitive drawings and sculptures.

"I had to work hard with the corps initially, but once they understood and felt physically a quality I was after, they went ahead like wildfire. Stravinsky's score is stinging; it really pulls your guts out of you. But when the true vein is hit the choreographer reaches a level of work where intuition, consciousness and the unconscious all work freely together. You achieve a moment when you let your instincts go, in terms of your craft, You cannot say *why* things happen once this stage is reached. They occur spontaneously, and you feel happy about it.

"For better or for worse, this is what you wanted to say, and you've said it. *THE END*

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LABANOTATION AND BALLET

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by ANN HUTCHINSON

I believe that every means at our disposal should be used to teach the structure of movement so that more time can then be spent on the manner in which these movements are to be performed, the acquiring of style, of quality, and expressions, as well as the obvious elimination of bad habits.

Ballet has a definite vocabulary which must be learned and mastered by any serious-minded student. Before the body can perform the patterns, the eye must see and the mind must understand. It is in this area that we are not as efficient as we can be, for though there are dozens of books written about the ballet movements and positions, these are not used in the classroom at the moment when the student is first exploring this material and when he has the greatest need of something tangible to help him understand and remember. In studying the art of dance, the student must know it thoroughly as a physical technique and also as a craft.

The newest and least explored tool to achieve this goal is Labanotation. Most people still think of Labanotation as the wonderful means of recording great works for posterity, but have not yet experienced it as a part of their everyday life, that is in their teaching and choreographing activities. I would like in this article to tell you of three places where Labanotation has already been integrated with the teaching of ballet, and to report on the results from the point of view of the teacher and of the reactions from the youngsters and the parents.

First, I think it is agreed that a child should start with Labanotation right away, as soon as he starts dance classes. This is around the age of five for pre-ballet training. The actual formal training does not start until he is eight years old. But much can be learned in the exploration of space, rhythms, and quality of movement at the earlier age. The use of notation makes this even more fun, and gives a basis on which to build future knowledge.

A child of eight beginning the studying of music is given a book explaining the basis of music notation in his very first class. The music staff, the clef signs, and the notes are drawn in large sizes and the exercises develop in an easy and logical progression. The same can be true with dance. Since the publication of *My First Dance Book* by Nadia Chilkovsky, more than 300 youngsters have started their dance careers this way. They love it — it is something they can take home. And the parents like it too, bringing in reports on how much better behaved the children are since they started learning Labanotation. It appears that they sit quietly in the train or car, or at home, poring over the book, or writing out their own "dance" patterns! In this book, Miss Chilkovsky presents movement patterns based on general dance education which in the later series, *Three Rs for the Young Dancer*, are developed more along the lines of modern dance. As a ballet teacher, my interest is to work out a series of books which will serve the same purpose but be geared specifically to the classical ballet technique. (Ed.: The author, Director of the

Labanotation Bureau, has recently been the recipient of a Rockefeller grant for such a series of textbooks.) My aim is to present the material so that it follows hand in hand the student's level of technical ability along with his understanding of movement as written in notation. This would start with the pre-ballet child, and carry him through to the age of 16 or so where he would be ready for professional level work.

During the past year I have been experimenting along these lines in three different schools, the Hallenbeck School of Dance in Albany, the Philadelphia Musical Academy, and the High School of Performing Arts in New York City. Each of these groups is of a different age level, so that for each a slightly different approach was needed. In this article I will describe what has been accomplished at the Hallenbeck School, and will report on the other experiments in later issues.

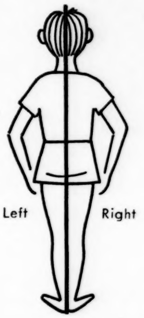
Before going into any details I would like to state clearly that Labanotation does not in any way replace the dance teacher. We are sometimes asked whether anyone could teach himself to dance merely through studying notation. The answer obviously is no. Every student must have a teacher to guide his progress and correct his mistakes. The correct function of notation must be understood. It is a helpful tool, nothing more. But a good tool, used by skilled hands will produce excellent results. Notation as a tool has existed for centuries in other fields — literature, music, science — but not until now in the field of dance. For dance, as for any other field, notation is more than just a means of recording, it is an aid to understanding, to seeing slight but important differences in the use of movement, as well as remembering — invaluable in the later study of composition and in choreographing. The last uses mentioned will not be explored in this series of articles, for here we are concerned with the student and the teacher.

The Pre-Ballet Age

The advantage of teaching children is that if you show them a symbol and tell them it is a pas de chat, they will believe you and will not waste time arguing about why it was not written in some other way. Nadia Chilkovsky tells an anecdote about a discussion with a group of youngsters. The topic was leg gestures. She did a grand battement and asked a child what level had been used. "Middle level," came the answer. This was correct, since middle level for the leg is when it is horizontal with the hip from where it moves. "How do you know?" asked Miss Chilkovsky, bearing in mind the more exact notation definition I have just given. "Why, I can *see*!" said the child, and that was the end of that! To them it is obvious. They grasp vital points quickly, and their ability to use and understand notation can parallel their growth in movement coordination and understanding. There is no hurry, they have years before they will be professionals, and in those years Labanotation can become as much a part of their dance lives as reading and writing are in their daily lives. Through notation the correct performance of what they are learning can be stressed, and the mistakes which are made can be notated right then and there, and thus pointed out both physically as well as in writing, so that the comparison with the correct version becomes doubly evident.

Since I do not have a group of pre-ballet children of my own, I was fortunate in having the cooperation of Gertrude Hallenbeck, head of the Ballet Department of the Hallenbeck School in Albany. Miss Hallenbeck has studied notation herself and needed no persuasion to begin introducing Labanotation into the school. The strength in our cooperative experiment lay in her greater knowledge of the teaching of babies and in my greater knowledge in the presentation of notation to beginners. Together we worked out a series of wall charts to be used in the ballet classes. A selection of these are being presented here.

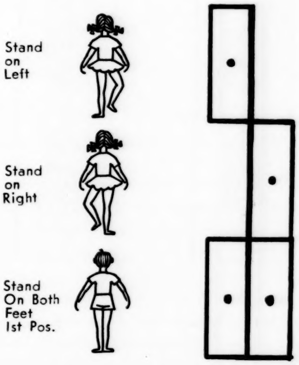
1.



Illustrations by Doug Anderson

The first chart, No. 1 in the diagram, establishes the center line in the notation staff as being a center line through the body dividing right and left. Every child had to know right and left, otherwise he was not permitted into the class, (I have, though, tried the device of using color for babies who are not yet up to this stage. On the charts red represents the right foot and blue the left. They had similarly colored bows tied to their right and left shoes and so learned in this way.)

2.



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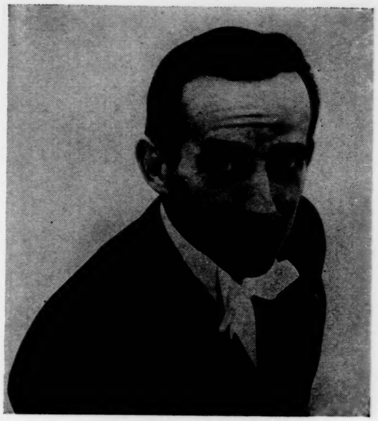

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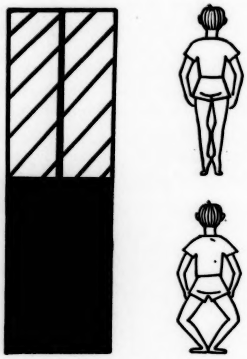
(continued from page 61)

The second chart shows the difference between weight on both feet or weight on one foot. The children practice right, left, and together, picking up the free leg, much like a march in place.

3

First Pos. Releve (up)



First Pos. Plie (down)

Next, levels are introduced so that they learn low support (demi plié) and high support (relevé) as well as middle support, the ordinary standing level. With this the teacher then progresses to exercises in plié and relevé, which the child can read with ease. The teacher can then emphasize the correct physical performance of the exercise, so that the chart and the basic technique are related in the child's mind. The teacher may devise whatever charts he wishes to vary the pattern and to follow the particular sequences he is accustomed to use.

4

Plie and Releve Ist Pos.

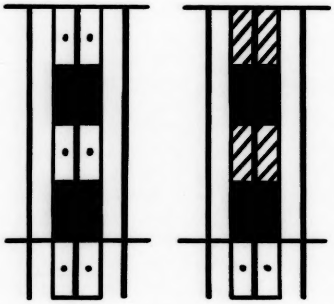
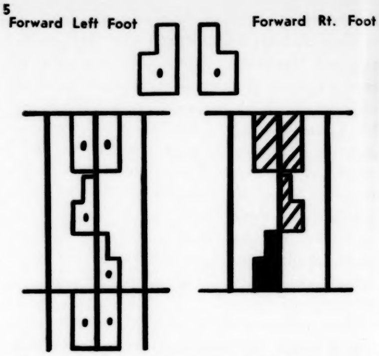


Diagram 4 demonstrates the difference between passing through middle level and going immediately from plié to relevé.

5

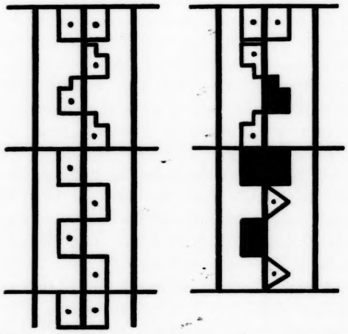


Next the direction forward is introduced. Forward is, of course, forward from the body wherever the dancer is facing. To establish a feeling for this direction the children are usually given a few minutes of improvisation in which they can explore different ways of moving forward, with runs, jumps, with gestures, or leaning the body. This same exploration is done for the other directions as they learn the symbols. Of course they will not be ready to read or write these things for some time, but should be conversant with the use that the body can make of the different directions and have a general feeling of the different expression each direction provides.

The forward direction provides walking patterns, and with the use of the levels, develops very easily into the basis of a waltz. At this stage it will not be performed as a waltz should, as this requires technical control, but educationally the child learns the fundamentals of what makes a waltz, about meter, the use of levels. And this need not be a cerebral study. Every detail of information should be imparted in terms understandable to the child. The main thing is that the movement experience should come first, and the notated version presented in connection with this.

March

6



Children love to march, and so the introduction of the other main directions, backward and side, afford material for a march based on space patterns. This is presented as a very simple dance which they can read for themselves and then learn to perform to music. Here again the exploration of this material can be integrated with learning about marches.

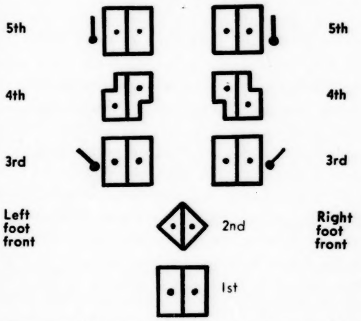
the meter used, the quality of movement, and so on. In my experience in teaching both notation and dance I have found the most common lack in dancers is the understanding of rhythm. If the fundamentals are established early and made a part of dance study, then later on the subtleties can be absorbed with greater ease. This is particularly true of dancers who are not gifted with natural rhythm who must learn by rote to dance on the beat and to understand phrasing. This early rhythmic training is, incidentally, excellent grounding for the future generation of choreographers.

The positions of the feet should be introduced soon. The closed positions are all basically feet together, but with the difference of the relationship of the supports, one being behind or in front of the other. The black pin indicates in front or in back. In third position, the one leg is diagonally in front of the other, thus the pin is put at an angle, pointing into the required diagonal direction. All this explanation is not needed for the youngsters. Once told that this means fifth, or third, they accept it, and need only know that it is the point of the pin, not the head that does the indicating. The other question that bothers adults so much in reading the positions of the feet is to know whether or not the legs are supposed to be turned out. The rotation in the legs which produces the turn-out is not given at this early stage, and so, since nothing is specified, each person should read it according to what is natural for him. Thus, if you are accustomed to turning out, then do so. The only problem is the difficulty in performing fifth position with any success without using a certain amount of turn out.

The open positions of the feet are usually easy to understand, your supports (feet) are right and left of your center, or forward and back of your center, hence the use of the appropriate direction symbols. Depending on the age, fifth position may not be used, but it should be known. Exercises in plié and relevé in the different positions should be given as part of their technical training.

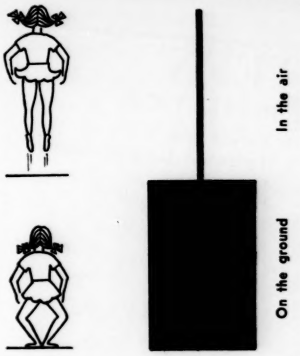
7

Positions of the feet



The positions of the feet lead into introducing jumps. Diagram 8 explains the basic premise of writing simple jumps — a space in the support of column means no support, — you go into the air.

8



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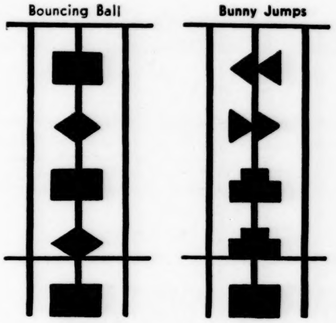
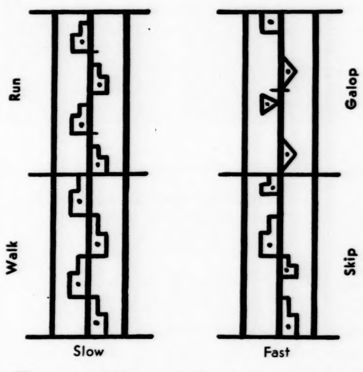


Basic échappé forms can be given, as well as changement. Other forms can be read and explored, such as bunny hops. One of each of these is shown in the diagram.

10



The use of the space between supports introduces the difference between walking and running, which can be used to develop further a feeling of space and a consciousness of rhythm. This leads into studying basic patterns such as skips and gallops.

In part two of this article I will discuss the teaching of ballet to a group of youngsters trained almost entirely in modern, and how an understanding of style as well as technique was imparted through the use of notation.

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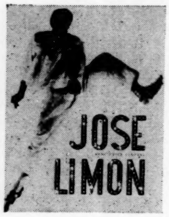

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Harvest Moon . . . Ohl

(continued from page 43)

appearing in contests, the Harvest Moon Ball is undoubtedly a great boon. For those whose chief aim is to develop good ballroom dancers with a smart style that gives pleasure to performer and beholder alike and inspires in the latter the desire for emulation, it means very little.

Mrs. Ohl is the third generation in her family to teach ballroom dancing. She has served two terms as Pres. of the N.Y. Society of Teachers of Dancing; is Sec'y-Treas. of the Nat'l Council of Dance Teachers Organizations, and is Chairman of the Educational Comm. of the American Society of Teachers of Dancing. Her late father, Oscar Duryea, and she both served as judges in the early years of the Harvest Moon Ball, during the late '31s and early '40s.

Harvest Moon . . . Jones

(continued from page 42)

learning situation. None of the pupils receives private instruction and consequently they must work together as a disciplined team, each team having the same hope and ambition. This requires of the teacher knowledge and insight into human relationships and the ability to cope with such problems as inferiority complexes, jealousy, envy, aggressiveness and over-confidence. Considerable guidance is needed in the selection of gowns for the girls. Concepts of good grooming should be indirectly injected by the instructor.

Should you attend the preliminary and semi-final contests at Glen Island Casino you would see a group of eager teen-agers, sincere ballroom enthusiasts, competent, wholesome, and happy, competing before an appreciative audience. They work well as a team and manifest concern for one another. This is indicated by the encouragement they give the teams competing against them.

It would appear that dance competition under proper leadership and with genuine concern for the welfare of the person is of tremendous value. In England, where several hundred contests are held annually interest in ballroom dance is such that it is estimated that one out of every ten persons there go dancing each week. It would seem that more competitions would create greater interest in dancing in this country. If the dance organizations want a spark to further enliven the interest of people in ballroom dancing here they might consider the possibility of carefully regulated dance contests; perhaps, making them a feature of their own conventions. And perhaps in the future America might, as a result, participate in the International Contests now limited to European countries. *THE END*

Phil Jones, author of "Are You a Capable Ballroom Dance Teacher?", which appeared in the April issue, heads a very large Stamford, Conn., dance school, and, as he says in his article, he has trained and coached many a young couple for the Harvest Moon Ball in recent years.

* "LOS SEISES" IN SEVILLE CATHEDRAL

BY HERMA DIAS

No visit to Seville can be made without allusion to the famous "Seises" or six pairs of boys between the ages of ten and twelve who dance before the high altar of the Seville Cathedral three times a year, (Carnival, Corpus Christi, and the Feast of the Immaculate Conception), dressed like 17th century pages in white stockings, breeches and doublets of blue and silver and plumed hats.

This custom was instituted in the 16th century by Urbano 4th, Bishop of Toledo and was given the Papal blessings by the reigning Pope at the time in order to give it sanctity, and is in existence up to the present day: the boys being chosen afresh each year from among the acolytes who serve at the Altar.

This dance (famed as a unique ritual of another day), is done to Gregorian chants and is in the nature of a Minuet or Pastorale. The boys enter from the Sacristy in two lines, carrying their hats in their hands, following the Archbishop, then they face each other before the Altar singing, after which they put on their hats and proceed to dance, winding in and out of one another, swaying too and fro and then crossing backwards and forwards; then standing in position they play the castanets. The Archbishop, his head, buried in his hands is lost in prayer throughout the dance.

On these occasions one is transported into another world, and it seems hardly possible that in this materialistic 20th century such tender religious emotions can still survive.

In the early part of this century a special council of clergy was convened at which it was suggested that it might be wiser to abolish this dance as it savoured slightly of paganism, but public feeling was so strong that it was decided that it should continue until if and when the costumes wore out. Strangely enough since then the costumes have never worn out — this miracle like all other miracles perhaps has been partly Divine intervention and partly human aid! But the real secret is that each year the costumes are thoroughly overhauled, and here a new sleeve and there a new cuff, and so on ad infinitum, and the writer for her part hopes that it continues so for all time. *THE END*

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* Seis is the Spanish for six.

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Creative Dance for Children

(*continued from page* 39)

the children help fill in the story line. When a myth or legend is used, she should add some background as to how the tale originated. She should always differentiate for the children between fantasy and reality.

The whole class dances out the story while the teacher narrates and participates in the action. At this point, each part is performed by all the children together, but not in unison. The teacher takes roles like witches and giants, which through positive actions on her part can stimulate the children in their movement responses. This step can, if desired, be eliminated with the seven-to-nine-year-olds.

Now the roles can be assigned to individuals, and the story can be danced out with the teacher narrating. In subsequent repetitions it is wise to allow all the children a chance at all the roles. This may take several lessons. As much free choice of roles as possible should be permitted. But the parts that are less desirable in the eyes of the children should be offered first, with adequate descriptions of the special qualities needed for them. The competition for "star" parts will diminish as the children are helped to see possibilities in other roles.

As the story becomes more familiar, more musical cues than spoken ones should be used for the different actions. Try for full movement interpretation of a specific role by each child. With older groups or with children familiar with the whole approach, the teacher should introduce the problem of convincing others through dance movement. This leads to the idea of projection and of contact with other people.

How the Method Works

Let's see how the method works with specific materials and specific age groups. Els Grelinger* used a children's classic, *The Wizard of Oz*, by Lyman Baum (Bobbs-Merrill) in the following way:

The heroine of *The Wizard of Oz* is a girl named Dorothy. The teacher presented the story of Dorothy in a condensed version that emphasized her being picked up by a wind and whirled away to Oz. The adventures in Oz were outlined. And Dorothy's return home was established.

After the narration, the teacher assumed the role of Dorothy, and the children were the wind, circling about her. With sweeping arms and bodies, they swirled about the teacher and pretended to pick her up.

The roles were reversed, and the teacher became the wind ushering all the children as Dorothy into Oz. The landing in Oz was a fine situation for the use of falls.

With the children still portraying Dorothy, the teacher became the creatures she encountered in Oz. First, as the good Witch, she told Dorothy the location of the Wizard's palace. (Words may be used, or the whole situation may be mimed).

The road was over a river, which Dorothy skipped. Subsequently she met the Tin Woodsman, the Scarecrow, and the Cowardly Lion. A field of poppies made her drowsy, but she continued on her way to the palace, where she knocked on a huge gate.

The teacher said, "I am the Wizard of Oz. What do you want?" Dorothy answered, "I want to go home." The teacher replied, "All you have to do is kick your heels three times." Dorothy complied, and the wind returned to take her home. (The amount of story detail to be filled in depends on the judgment of the teacher.)

The next step was to have all the characters taken by different children—two or three as the wind, two or three as poppies, etc. The space was defined for the trip through the air and the journey to the Wizard.

Naturally, the role of Dorothy was a choice one, but the teacher "sold" the other roles by making the children aware of their potentialities and their contribution to the whole story.

Myths and Legends

Myths and legends are very fertile—so much so that they can actually furnish themes for whole programs. Some excellent sources are *The Moon is a Crystal Ball* by Natalia Belting (Dobbs-Merrill), *Bulfinch's Mythology* by Thomas Bulfinch (Garden City), *The Star Legends* by Clark Wissler (American Museum of Natural History), and *The Pocket Treasury of American Folklore* by B. A. Botkin (Pocket Books, Inc.)

These cover a wide range, from legends about the solar system, to stories of Greek and Roman times; from American Indian folklore, to early American tall tales. And they offer enough material to keep one going for a long time.

The seven-to-nine-year-olds love the tall tales. Images like "I can walk like an ox, run like a fox, swim like an eel," stimulate them into action. And the stories of American folk heroes like Billy the Kid, Jesse James, Casey Jones, and Davy Crockett are especially appealing to them. Here is how the story of Casey Jones was handled in a co-educational class of nine and ten-year-olds at the Adelphi College Children's Theatre Extension in Cedarhurst, Long Island:

We started with a discussion of early American heroes. Then the story of railroader Casey Jones was read to the group, and the song, "Casey Jones," was sung from *The Fireside Book of Folk Songs* by Margaret Bradford Boni (Simon and Schuster).

The class divided into small groups (from three to six in each) and the groups worked on different verses of the song. One group took the chorus and devised a simple unison pattern which took them across the stage and back. Their theme was inspired by the movement of a locomotive. They moved through space on every-other-chorus, and did stationary movements on alternate choruses.

The children in the audience sang the words to the first verse and to all the choruses. The first verse was a tableau.

The second verse about Casey parting from his wife and family and climbing into his locomotive cab was danced by three girls and a boy. The third verse about Casey and his fireman was done by two boys. The fourth verse had three boys, Casey, the fireman, and a switchman. They danced the major part of the tragedy. The fifth verse showed Mrs. Jones and her two children dancing out the sad ending.

Since each section carried out the words of the song, there was a good deal of pantomimic movement. To bring the whole work back into the realm of dance, there was a final reprise consisting of the three railroaders in a composite of movement themes from the other verses. The music and the meaning of the words determined the form of the entire dance. This is, of course, only one point of departure for this particular material.

Mrs. Nathanson is Director of the 2½ yr. course and workshop of Teacher Training in Children's Dance being started at N.Y.'s 92nd St. "Y" this fall. She is also Chairman of the Second Annual Nat'l Conference on Creative Teaching of Dance for Children, to be held at the "Y" Dec. 26 & 27, 1955.

The next article in this series will concern contemporary literature and original fantasy material created by students and teachers, as well as dances based upon reality situations.

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*Names of individual teachers mentioned are members of the Workshop and Seminar on Creative Teaching of Dance offered at the 92nd Street "Y" last season.

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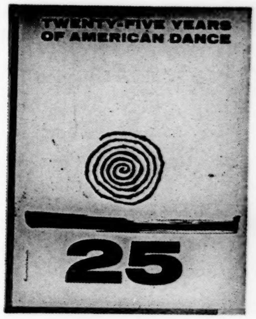

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REPORT FROM NEW YORK CITY BALLET IN EUROPE

-Part II

by RUTH SOBOTKA

All illustrations by the author

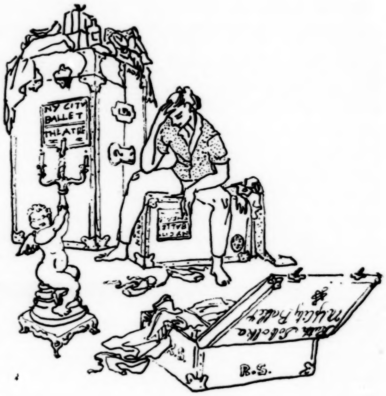
The New York City Ballet, now appearing on the West Coast, spent the Spring months touring Europe. The end of April found them leaving Southern France for a four-day holiday of individual choice. We resume the report with the reassembling of the company in Florence. Miss Sobotka, member of the company for many years, will not be able to report on the final leg of the tour since she left the company on June 6th to return to the U.S. and marry movie director Stanley Kubrick.

MAY 3: After spending the night sitting, or perhaps "slouching" would be more precise, in a second class compartment, we arrived in Florence at 10:30 A.M., just in time to get a hotel; have some capuchino coffee in the backstage bar; find our practice clothes; and get to the studio in time for Mr. Balanchine's 2:00 P.M. class. I'm afraid it was a rather disorganized class because it was the first time we were all together after the four-day holiday, and everyone was dashing about to say hello; stopping between combinations to admire the glass beads someone had bought in Venice for thirty cents a strand, or the edelweiss earrings someone else had gotten in Austria; or trying to read the mail that had accumulated for us in Florence.

We are all very happy to be in Florence again. This is the third time we have played here, and the two previous times were so pleasant that we have all taken a great liking to the city.

MAY 9: Tonight is our last performance in Florence, and tomorrow we take the train to Rome. Last night, during the second intermission, Clare Booth Luce came backstage to welcome us. In a way it is too bad that she is here and not at her home in Rome just now, because we were all counting on a repeat performance of a marvelous party she gave the company the last time we played there. I believe that it was the best party anyone has ever given for us in Europe.

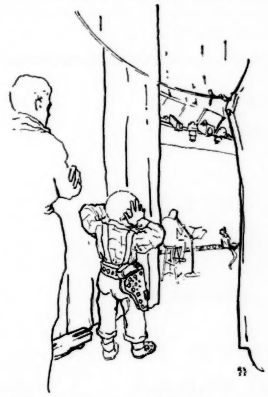
Everyone in the company has been shopping like mad. Of course, most are sensible and buy only items that are unbreakable and not too heavy. But a few, like myself, cannot resist the large, heavy, breakable objects like pottery plates, terracotta sculpture, and glass bowls. We end by carrying baskets full of these objects, ruining our back and the backs of those chivalrous boys who help us carry our luggage. Some of us are more reckless and entrust our treasures to railway porters. And some are willing to pay to have things wrapped in excelsior and sent. One of these is Eddie Bigelow, who bought two tile stoves and a large terracotta "thing" here. I am told it is an Italian chimney pot. He bought two stoves because in that way he is sure to have enough tiles left unbroken to make up one complete stove to install in his little house in New Jersey.



"most people only buy things that can be packed . . ."

MAY 14: We arrived in Rome May 10, in the early afternoon. The Stazione Termini, where we came in, is very new, very beautiful, and very large, so large, in fact, that I lost complete track of my roommate, Janice Mitoff, and I was just about to set out to look for a single room, when I met Pamela Johnson. Pam is an English girl who became a friend of the company and a particular friend of Herbie Bliss and Bobby Barnett during our first season at Covent Garden in 1950. Like most British balletomanes, she is really touching in her attachment to us. This is her vacation (she works as a statistician in London), and she is spending it seeing all our performances in Florence, Rome, and possibly Bordeaux. Pam was looking for a room, too, and to this end had very systematically underlined all the third class pensions in her guidebook. We soon found a very nice room, and Pam even carried my suitcase so that I had both hands free for my ten kilos of Florentine pottery and glass.

That evening several of us went to see *Porgy and Bess.* We knew a girl in the company, Maya Angelou, who used to dance with Pearl Primus, and we were invited in for free. Inside we met Barbara Fallis, and Richard Thomas with their little Dickie, along with other members of our company. We all enjoyed the show very much and the audience, largely Italian, seemed to also, even though it was all in English. Little Richard liked it too (he knows the music from records his father told me, even though he's only three) up until the thunderstorm scene, which he was afraid of because of the "booms." He is adamant about disliking loud noises and refuses to watch *Illuminations* and *Pied Piper* for the same reason. You can always tell what city we are in from the kind of games Richard plays in the dressing room. The last few days it's been nothing but "Christians and Lions."



"Richard Thomas dislikes loud noises."

Our opening night here was a huge success, with *Swan Lake*, *Roma*, *Afternoon of a Faun*, and *Pied Piper*. We had at least ten curtain calls, and finally Mr. Balanchine had to take a call, while all the people in the orchestra came crowding down to the pit to applaud and get a closer look.

We have had our daily class as usual here, and almost everyone has had to rehearse an additional hour or two each day. The sensible procedure after rehearsal would be to have lunch and go home to rest for the evening performance. But there is so much to see that most of us just walk and sight-see and shop all afternoon and come to the theatre at night exhausted. Fortunately, unlike most theatres in which we have played, this one has an elevator to the dressing rooms. It holds only about eight people, or in *Swan Lake* tutus, only six, because the wings take up so much room, and Dunia, our wardrobe mistress, has definite ideas about how she wants them to be treated. Luckily the intermissions are long.

I hear that our reviews are really marvelous. We are the "best company in the world," and all that sort of thing.

Bordeaux, our next stop, is quite far away. And so we are going to fly. The only flight accommodation that they could get for us is a DC 6, which is smaller than the Stratocruiser that brought us to Europe. And so we won't be able to carry much luggage with us. Our practice clothes cases and make-up trunks, as well as our wardrobe trunks, are going by freight, and won't get to Bordeaux in time for our opening. Some personal trunks are not going to be accessible in Bordeaux at all.

Eddie Bigelow gave each one of us a brand new BOAC bag and explained that we were to fill it with "just enough make-up, tights, and practice clothes for three days. Just pretend you're going on a picnic." We have to be at the air terminal at 8:30 A.M., after an evening performance that does not begin until 9:15.

MAY 19: Well, we all made the Bordeaux plane. We always have very pleasant plane trips because we get first class service with all the trimmings.

As soon as the plane takes off, they start serving us sherry and a nice lunch. It was the same on this trip, and all through the sherry and salted almonds, the plane was steady. As soon as the soup arrived, the plane began to bump and didn't subside until the entree. During the fruit and dessert, it was again on its best behavior, only to resume with roller coaster violence as soon as we got our coffee.

When we reached the airport outside Bordeaux, there was confusion about the luggage. The local porters did not feel that it was their responsibility to load the luggage on the busses waiting to take us to town. Members of the ballet staff dashed about and talked in any language they could muster to a tall French gentleman, who seemed very upset.

Finally Vida Brown and Melissa Hayden started pushing around one of the huge baggage carts in an effort, I suppose, to rouse the redcaps who stood and stared at us. By this time the staff had settled things with the Frenchman, and five minutes later we were all on our way to town. When we reached the theatre, there was no one to remove the luggage piled on the roof of the bus, and so Eddie Bigelow climbed up and grimly began handing down the suitcases. An hour later we were all unpacked and going through our usual ritual of looking for a good place to eat.

On Tuesday, a free night, Mr. Balanchine got a few of us free seats for the opera, where they were doing Chabrier's *Le Roi Malgré Lui*. The second act ballet music of this opera is also used for our *Bourrée Fantasque*. I enjoyed the opera, although it was rather carelessly performed, and the ballet was very disappointing.

They have a full ballet company here and a school with classes for all ages, very much like the school at the Paris Opera. Next week all the students will be examined by a ballet mistress from the Paris Opera who determines which ones are to go to the Paris Opera, which are to go into the local company, and which will be promoted to the next class. I have often wondered if this comparatively rigid system of training is in any way superior to ours, from the point of view of the student. It would, I think, be very helpful to have one's work and progress evaluated every year by a competent teacher. But, on the other hand, since opera schools are state subsidized and charge little, if anything, for their classes, they might reject a very talented applicant whose body did not seem perfect for ballet. Then, too, I have seen many students who begin promisingly and then go into a two-year slump. And there are others who look as though they are hopeless, and then they suddenly improve and blossom in a single year. Students like these would be discouraged from continuing or might actually be expelled from an opera school like the one here in Bordeaux.

Yesterday, after performance, the American Consul came backstage with the Mayor of Bordeaux, a handsome and charming young man in full evening dress. The Mayor looked much more like a Valentino-type movie star than a politician. The Consul invited us to a party for the next day, and all the girls immediately began hoping that the Mayor would also be present.

Here's a footnote to the luggage complications attendant upon our arrival here. It seems that in the confusion at the airport, our gelatin case containing all the colored gelatins for the spotlights was left behind, and we wound up with the captain's personal suitcase.

MAY 21: The party was a huge success. There were unlimited amounts of champagne. And more important, there were some little sandwiches and pastries to allay our post-performance hunger (a very important consideration when you invite dancers to a late party!).

I didn't catch sight of the handsome Mayor until I was about to leave and was being helped into my coat in the cloakroom, which was on the floor below the ballroom, where the party was still in full swing. At that moment I saw the Mayor back out of a room down the hall and ceremoniously close the double door behind him. I later learned that I had witnessed the end of a rather awkward scene.

(continued on page 71)

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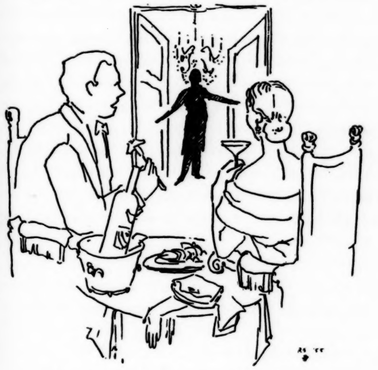
Report from Europe

(continued from page 69)

It seems that one of our ballerinas had been caught by the Mayor as she and her escort were leaving the party. He asked her why she was leaving so early, and she explained that she had not had her dinner and was going out to eat, to which the Mayor replied, "Let me invite you to a small supper party I am giving right here in the hotel," or words to that effect.

After a short time, a waiter appeared and whispered to the lady that supper was served. She and her escort followed him to a small dining room where a table was cosily laid for two. The pair sat down and began to eat, when the door opened and the Mayor appeared. It suddenly dawned on him that there were two people at the table, and he retreated in confusion, looking hurt and mumbling something about three being a crowd.



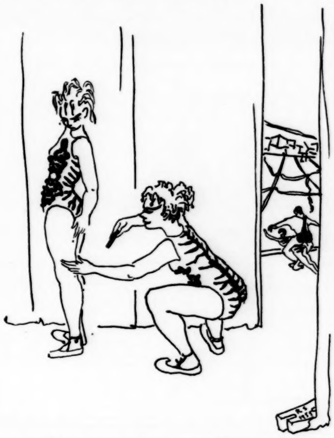
" . . the door opened and the Mayor himself stepped in."

MAY 24: We've been in Lisbon for three days. It's good to settle down for two whole weeks in one place, especially a pleasant one like this. We have all sunken into the "mid-tour slump" and can use the rest.

Our theatre is quite nice, although the stage has a very steep rake which will take some getting used to, and the front apron is covered with waxed linoleum, which is dangerous. But at least there are no holes, bumps, or loose boards.

When we arrived at the theatre tonight we found a notice reading, "Company members please inspect all personal luggage and theatre cases immediately and report damage to the office." It seems that our personal trunks, make-up cases, and practice clothes cases were shipped by boat, along with the scenery and costumes for the Lisbon engagement. Somewhere en route from Rome, everything was rained on. The *Swan Lake* set and some of the tutus are soaked. The "lake" across which the swans are pulled at the beginning of the ballet is irretrievably warped; and similar things have happened to other ballets. Many personal trunks have holes or are partially smashed, and practice clothing is damp and moldy. (I should like to say here that if you ever expect to tour with a company, the best trunks are those of synthetic fiber bound in metal). Fortunately, we are all accustomed to touring by this time and take this sort of thing in our stride.

Our opening program here was *Serenade*, *Scotch Symphony*, *The Cage*, and *Fanfare*. Judging from the applause, we seem to be a big hit. Maria Tallchief and Andre Eglevsky got an ovation after *Scotch Symphony*, and so did Melissa Hayden and Nicholas Magallanes for *The Cage*. I must confess that I was secretly hoping that they would ban *Cage* here, as they did in Barcelona three years ago. Though it is sometimes fun to do, all that rolling around on the floor can be dangerous on a splintery stage. I much prefer doing it at the City Center, where we have a smooth linoleum floor.



". . . rolling around on a splintery stage can be dangerous."

MAY 28: Yesterday was our free day, and at least half the company wound up going to the beautiful beach at Estoril, which is about forty minutes from Lisbon. We had wonderful lunch on a terrace overlooking the beach and felt lazy and luxurious.

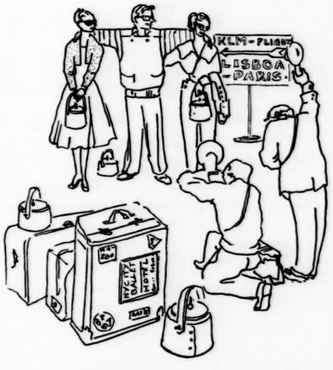
I was grateful to be able to eat lunch, since many of us are sick with what we have dubbed "the Portuguese crud." There is a wealth of theories as to what causes this mysterious disease, but no suggestions as to how to cure it. Mr. Balanchine says it's "red cherries washed in dirty Lisbon water." Others say it's the eggs. Those who eat at their pensions say it's from eating out. Those who eat out say it's the pension food. There is even a complicated explanation about the climate not agreeing with one's sinuses, and sinus conditions being aggravated by eggs. All in all, one doesn't know quite what to avoid. Bigelow, who armed himself for just such an occasion before leaving New York, rushes about like Florence Nightingale giving out pills and looking up symptoms on a long list of directions he got with the pills. Fortunately they seem to work, and everyone revives after about two days.

JUNE 5: Mr. Balanchine now has the Portuguese crud, so I guess it definitely isn't the red cherries . . . Melissa did *The Duel* here for the first time and was a great success.

We had another free day, and some nice people took fifteen of us in five cars to a beach a little farther away than Estoril and much more secluded. During this excursion Ronnie Colton bought two dozen dried sea-horses which he tucked away in his practice clothes case. He has been worrying ever since about what might happen if his case happens to be spot checked by the customs. He has also bought belts of fishnet and some fish made of cork. He spends all his free time at the beach collecting shells, seaweed and other rare and strange marine objects with which, he says, he is going to decorate his apartment in New York.

We leave tomorrow at 11:00 A.M. for Paris. We all rather dread Paris because we have always had such a hard time with the Parisian audiences.

I expect at least ten people to board the Paris plane carrying, of all things, a cork ice-bucket. It all began when Marian Horosko's husband wrote her from New York that he would like a cork ice bucket. We started to tease Marian about it, but she explained to us so logically that an ice bucket was a handy thing to have and that cork was the best possible material for one, that we began to feel that a cork bucket was the one Lisbon item we could do without. The next day everyone went out to buy one. ***THE END***



". . . an ice bucket was the one thing we couldn't live without."

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Shakespeare and the Dance

(continued from page 25)

during the banquet in Timon's house, pleasure is promised him by Cupid "to feast thine eyes." Cupid then exits only to re-enter with a "masque of Ladies as Amazons, with lutes in their hands dancing and playing." Then Apemantus, speaking the poet's mind, says:

> Hoy-day, what a sweep of vanity comes this way!
> They dance! They are mad women.
> like madness is the glory of this life . . .

Sir Andrew Aguecheek brags in *Twelfth Night* (I, 4) that he delights "in masques and revels sometimes altogether," and when Sir Toby Belch asks him facetiously: "What is your excellence in a galliard, knight?", he proudly proclaims: "Faith, I can cut a caper."

This, of course, would put Sir Andrew into the class of the most skillful dancers of his time who could easily do "caprioles," beating the legs together in the air. We can see that the more dance-minded Elizabethans were not too far from the skill of today's ballet dancer in their social dances.

The swift and wild dances of the day were particular favorites with the English aristocracy. The volte and coranto were danced with violence and passion. It is said that the ladies of the Court worked up such perspiration that they had to change their underclothes during court festivities. That robust Henry VIII loved the gay, amorous dances is to be expected, and Shakespeare bears witness to it through the following bit of dialogue in his *Henry VIII:*

> Cardinal Wolsey
> Your grace,
> I fear, with dancing is a little heated.
> King Henry
> I fear too much.
> Cardinal Wolsey
> There's fresher air, my lord,
> in the next chamber.

Also canaries seem to have been the symbol of vigor; Lafeu in *All's Well That Ends Well* (II, 1) offers the King of France a medicine he knows about

> That's able to breathe life into a stone,
> Quicken a rock, and make you dance canary
> With spritely fire and motion.

Romeo tells us that, the "measure done," he will try to get close to Juliet. From this cue, directors and choreographers today usually have Capulet's guests dance a pavane, a slow, stately measure, when the musicians and maskers gather in Act I, scene 4 and 5. But Capulet welcomes his guests with the words:

> Come, musicians, play.
> A hall, a hall! give room! and foot it, girls.
> (Music plays and they dance.)
> More light, you knaves; and turn the tables up,
> And quench the fire, the room is grown too hot.

A slow dance would not fit the text. A dance as fast as a coranto or, at least, as gay as a galliard must have set in at once. If they had done a stately measure on Shakespeare's stage, even old Capulet might have been able to join in the dance and his remark "for you and I are past our dancing days" would not have stood in sharp enough contrast to a slow dance.

Love's Labour's Lost is one of Shakespeare's plays in which a great deal is said about dancing, although the actors get no chance to prove their dancing skill. There is quite some masquerading though, and when Rosaline asks the musicians (V, 2) to play, she suddenly decides, "no dance: thus change I like the moon." When the village schoolmaster and the curate (V, 1) discuss their pageant of the Nine Worthies, Anthony Dull, the constable, suggests as his contribution to the entertainment: ". . . I will play on the tabor to the Worthies, and let them dance the hay," a popular old country dance. Another favorite dance in Shakespeare's time was the brawl, as implied in Moth's question: "Master, will you win your love with a French brawl?" (III, 1).

Dances in Shakespearean plays come necessarily out of the plot, they are carefully planted and prepared for. Moreover, Shakespeare likes to introduce them with descriptive words which, as an example from *The Winter's Tale* (IV, 4) shows, are often put into a servant's mouth:

> Master, there is three carters, three shepherds, three neat-herds, three swine-herds that . . . call themselves Saltiers, and they have a dance which the wenches say is a gallimaufry of gambols, because they are not in 't; but they themselves are o' the mind, if it be not too rough for some that know little but bowling, it will please plentifully . . . One three of them, by their own report, sir, hath danced before the king; and not the worst of the three but jumps twelve feet and a half by the squier.

Through the magic of the word more than through applied magic of action, Shakespeare created a mood in *The Tempest* and in *A Midsummer Night's Dream* which breathes the air of dance altho not many stage directions clearly pronounce: "They dance." Both plays are dance wrapped in poetic words.

In addition, we find a great deal of actual dance worked into the action of these plays. But take characters such as Ariel and Puck. They are light as music and moonbeams, fast and colorful as rainbows. They must swiftly move through the entire plot, must dance without really dancing. They are symbolic of the importance the dance plays in these two fantasies. Only if Ariel and Puck unlock the language of the body, are they able to match the magic of Shakespeare's poetry. *THE END*

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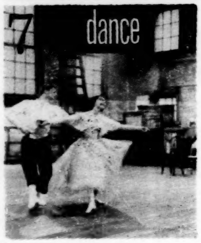

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Missing Artist

(continued from page 14)

soon. But the biggest factor of all in this "case of the missing artist" is the fallacy of believing that anything can be gained by running from teacher to teacher and from school to school. There is a wide-spread belief among the ballet students of our country, erroneously encouraged by some dancers, that the more teachers one studies with the faster one will devlop as a dancer. But "art is long and life is fleeting." It takes years of patient and persistent effort and of good sound training by a master to develop a real dancer, and then there are no short-cuts. I say "a master" or I might say "a school" where several masters teach, *complementing each other's styles and efforts.* But I do not say "schools." It is a mistake, much too common today, to believe that one develops into a dancer of quality by studying in several schools for short periods or in all of them at the same time.

Of course, "every teacher has something to give." But this has been interpreted to mean that if a student works with the greatest number of teachers possible he will benefit by getting everything from everybody. An interesting theory. Unfortunately, it doesn't work.

What *are* these students doing? The notion seems to be that ballet teachers specialize in certain things. For example: you go to so-and-so to develop a strong back, to such-and-such for balance, someone else has a magical ability to make you turn pirouettes, and "I like ——————'s style.", etc., etc. So the student spends a few months here and a few months there, and sometimes, if he is particularly taken with the teacher or the school, he might go so far as to spend a whole year or two there. Many take six weekly lessons in one school and three in another at the same time—without regard as to whether the methods and theories differ or not. How wrong!

Since each teacher has a personal approach to teaching, and there is more than one school of technical theory, the student's mind becomes a welter of confused ideas. (Having been told to do thus and so by one teacher, upon changing schools he is told that what he has learned is completely incorrect and that he must accept a new way of performing the same step or exercise). He collects a hodge podge of styles and other people's personal mannerisms, has no real understanding of the principles involved, and does not know what is right or wrong—good or bad.

From the moment the student begins to dance, he or she is being shaped by the teacher or teachers. The formative years in the dancer's life, like the formative years in the child's life, are the all-important ones. The choice of a teacher is of paramount importance.

Have you ever stopped to wonder if you know what good teaching is? Do you really know conscientious and inspired teaching from indifferent teaching? What is good teaching?

A good teacher should be able to give a perfect technical grounding—in all its aspects including "a strong back, pirouettes, balance, etc., etc." Good teaching includes individual instruction, individual analysis of faults. But a really good teacher—a master—should be able to give that and much more. Such a teacher develops artistry in the student.

And what is artistry in dancing? It is many things. It is a keen awareness, but an inner awareness, of the music, a feeling for it so that its rhythm seems to extend through the performer and he becomes an extension of the music, plus the ability to understand musical form and to phrase movement accordingly; it is the ability to express emotion; the ability to act, so that he can submerge his own identity and personality in a role or character; the ability to project, to come over the footlights and reach an audience.

And how does one develop artistry? There must be an intelligent striving on the student's part, but without a teacher who can guide and develop these, the inclination, the talent is too often squandered.

But can anyone suppose that any teacher, however gifted, can accomplish this if the student does not devote time and effort to bringing it about? He must be in complete accord with his teacher—no doubts or confusion caused by working with conflicting theories.

The teacher-student relationship is a very sensitive one. A true teacher gives to each student a little of himself (I speak generically, teachers and students may, of course, be male or female). Arnold Haskell, the celebrated English ballet expert and writer, has said, "The dancer is the daughter of her teacher." This is absolutely true. It takes an artist to develop an artist and the student is, in terms of the art, the child and, in a sense, the creation of the teacher.

The teacher must bring out a sense of style, a feeling for traditional and *impersonal* styles of ballet. And with this understanding of traditional styles must also come the development of personal style which includes an inner joy in movement as well as "personality." This cannot be done in a few weeks or months. The teacher must know the student well—his character, his thoughts, his weaknesses and his strong points if this tremendous task is to be accomplished. Such a work is enormous and must be done gradually. In the early stages, when the pupil is still struggling with every technical problem, this can only be hinted at. Therefore, if the teacher is really to accomplish anything along these lines the pupil must be his over a period of years.

Now we can understand why the great academies of Europe have turned out great art-

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Missing Artist

(continued from page 75)

ists. People like Pavlova, Nijinsky, Karsavina, Bolm, Fokine, and present-day dancers like Ulanova, Fonteyn, and Bruhn don't just happen. The former were the product of the Imperial Russian school, which they entered as children and where they remained until they were finished dancers. Galina Ulanova is the product of the Soviet State school, which is a continuation of the Imperial academy, and Erik Bruhn has the centuries-old tradition of the Danish ballet academy behind him. On the other hand, Margot Fonteyn, one of the truly great dancers of our time, was not trained in a state academy but is the pride of the Sadler's Wells School, which she entered as a child, and where she remained until she took her place in the professional world. Of course, all of these are gifted dancers of rare and exceptional talent, but—this talent might well have come to nothing if they had not received their training under great masters over a period of years in the same school. They did not come under outside influence until after they became finished dancers. Coaching in styles of various roles is essential for the artist. When a dancer reaches this stage, in order to broaden and develop increasing artistry, it is not only acceptable, it is necessary to work with other masters. But until this time he does best to confine his studies to one master, or school.

The student who skitters about from studio to studio has only himself to blame when he finds indifference on the part of the teacher; for how can a teacher take seriously, or feel any concern for, the welfare of students who are "here today and gone tomorrow?" (Nevertheless, I am not by this rationalization, condoning indifferent teaching. A teacher quickly learns to expect that very few students will understand or appreciate what his efforts are worth. The teacher's satisfaction must come from knowing that his job is well done. If he cannot maintain his love for his art and his desire to pass it on to the next generation sincerely, honestly, and wholeheartedly, in spite of this inappreciation, he should no longer teach.)

As for the student, he must recognize that the most important factor in his career is his choice of teacher or school, and he must make that choice seriously, taking care that the teaching is sound technically, that the teacher is truly inspired, and that interest is expressed in him personally. Once he has made the choice, he must give his teacher or teachers every chance to develop the best in him. He must "stay put," learn to cultivate a sense of patience, be persistent in his efforts; but, above all, develop within himself an unquenchable desire for perfection. His "divine restlessness" must express itself in his desire to improve himself in every possible way, rather than in the urge to shift from studio to studio. *THE END*

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YOUR "NEW LOOK"

This is as good a time as any to take stock, clean up and generally prepare for the new season. All during the rush of the season and recital preparations there was no time to take care of that leaky faucet, the mildewed shower-curtain, the loose hook in the dressing room, that dangerous chipped mirror and the thousand other little things. Some of these little things can be unsightly and dangerous. If one lives long enough with them, they are likely to be forgotten.

Try to look at the studio with a fresh eye. If the walls cannot be painted over, perhaps a good wash job will perk them up; the mirrors and barres may need a bit of attention where screws have been loosened; the floors may need repair—perhaps a sanding and/or polishing; blinds, draperies and curtains may gain by repair, washing or replacing. In passing , may we suggest that Kleinert Rubber goods puts out a shower curtain that seems to withstand mildew better than most shower curtains, and they are inexpensive and durable. How about the plumbing; wash room facilities, like a special place for the soaps and toilet tissue?

Too frequently we live in the dream of what the studio looked like when we first decorated, but no place can maintain itself without constant supervision. This is an excellent time to do it—paint, clean, scrub, re-decorate—in a word, spruce up.

The other big job at this time is to get the announcements ready—to students, parents, newspapers. Contact personally by letter or phone those students who dropped out in the middle of last season. Perhaps it will pay to offer some portion of their paid but unused classes to be applied to the new term. Are there other children in the family who might now be ready for dance classes?

Make sure that all your immediate supplies for the office are in; that the announcements and other printed matter (circulars, brochures, cards, etc.) are at the printers and have a definite date set when they are to be ready. If you have to make early arrangements for Christmas productions and recital time, outline them now and make yourself a schedule for each phase. It will help to mark these things on your calendar so that in the rush of the season you don't find yourself trying to do everything at once. If you have been meaning to make books on dance, dance supplies and other such things available to your students, have your sources lined up ready to work for you. In short, organize yourself to start, continue and finish a good season with the least amount of wear and tear on yourself. Turn a clean, fresh, relaxed face to your public and it will respond to a good setting and a good performance as any audience will. *THE END*

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(continued from page 6)

LONDON DATELINES

Ballet Rambert's two-week London season contained three new ballets this year and was one of the most successful Madame Rambert has enjoyed for some years. The work of **Robert Joffrey** was looked forward to with considerable interest and he demonstrated, in a new work called "Persephone" and in his "Pas des Deeses," that he has a fresh and individual talent which only needs guidance and further theatrical experience to become really noteworthy. His use of music was intelligent and the movements created both beautiful to watch and to execute. His weaknesses at the moment seem to be an utter disregard of his audience and a collapse in interest whenever an important dramatic point has to be made. Nevertheless both ballets were attractively presented and refreshing to watch. They recalled the ballets which Madame Rambert used to put on in the early days of her company at the Mercury Theatre.

The third new ballet was **Kenneth Macmillan's** "Laiderette" which was shown privately last year by the Sadler's Wells Choreographic Group. Then, costumed simply in practice clothes and scraps from the wardrobe, it had a bare and haunting beauty. Now, over-coloured and over-complicated by Kenneth Rowell's designs, the little human tragedy is immersed. Macmillan's gifts as a choreographer are not questioned but in actual performance his ballet is now done less than justice.

Rambert's principal dancers are in excellent form. "Pas des Deeses" was danced with great sensibility by **Beryl Goldwyn, Noreen Sopwith, Patricia Dyer** and **Norman Dixon** and in "Persephone" Noreen Sopwith, **Gillian Martlew** (as her mother, Demeter), and **Alexander Bennett** (Pluto) were all first-rate. Beryl Goldwyn gave some memorable performances of "Giselle" and Rambert's romantic production remains a collector's item. The dancing of the corps de ballet, unfortunately, left much to be desired.

Peggy van Praagh, who has played a leading part as Ballet Mistress and, since 1952, as Assistant Director of the Sadler's Wells Theatre Ballet, is leaving the company at the end of this year. She intends to undertake the work of reproducing in overseas countries some of the ballets in the Sadler's Wells repertoire. From January 1st, 1956, a new appointment has been made. **John Field,** leading dancer of the Covent Garden company and also a gifted teacher, is to be Resident Director of the Theatre Ballet Company. (**Ninette de Valois,** of course, remains Artistic Director.) Mr. Field will take up his duties at the end of the forthcoming Sadler's Wells American tour.

The future of Festival Ballet looks brighter. Their London season is well booked and their new productions "Mlle. Fifi" which **Danilova** is dancing with **Dolin** and **Michael Maule,** and **Harald Lander's** brilliant "Etudes," a practice dress ballet) have not been a heavy drain on the exchequer. Their recent tour of Spain was a very great success. A provincial tour is booked for the winter.

The **Azuma Kabuki Dancers** and Musicians are to come to the Royal Opera House, Covent Garden, for three weeks from September 12th, following their appearance at the Edinburgh Festival. This will be the first visit of the Japanese dancers to London.

Margot Fonteyn is having her portrait painted by Annigoni, whose portrait of the Queen has been the talking point of this .year's Royal Academy exhibition Fonteyn has chosen to be painted in the white and red national dress of Panama as she now considers herself primarily the wife of a Panamanian.

Mary Clarke

REPORT FROM PARIS

The **New York City Ballet's** return to Paris after an absence of three years, was certainly the most important event of the summer season. At the Theatre des Champs Elysees, three different programs were presented from June 8 to 14. They consisted of familiar and unfamiliar works.

Because of the version that George Balanchine did in 1947 for the Paris Opera, "Serenade" was already known to the Parisian public. The same was true of "Four Temperaments," which enabled one to appreciate the geometric pliancy of the dancing figures and the special talents of **Melissa Hayden, Nicholas Magallanes, Todd Bolender,** and **Diana Adams.** In the "Sylvia Pas de Deux" **Maria Tallchief** revealed herself at the peak of her brilliance, while **Eglevsky** showed a slight but perceptible decline. The public found "Scotch Symphony" confused and preferred the original mixture of classic and western spirit in "Western Symphony."

The Company's artistic director, **George Balanchine,** has formed it according to his predilection for cool perfection and impersonal elegance. He has made it the ideal instrument for his monumental plastic transcriptions of music. **Jerome Robbins** seems warmer and more inventive. In France he is judged one of the most gifted choreographers of the younger generation and as the most representative of the best trends in America. The forcefulness of "Fanfare" contrasts with the freshness of "Interplay"—perhaps better performed by The Ballet Theatre—and with the playfulness of "Pied Piper." Despite the reservations of certain people, "L'apres-midi d'un faune" has the virtue of not having been inspired by anyone. "The Cage" reveals a powerful expressiveness. **Tanaquil LeClercq** avoids the morbid and unhealthy aspects of the role created by **Nora Kaye** and she appears as an insect with endlessly long legs, an angular profile, and a complete animality.

The enthusiastic reception of the audiences was not only for the choreographers but for the performers, including the excellent feminine corps de ballet. But with the exception of **Nicholas Magallanes, Todd Bolender,** and **Jacques d'Amboise,** the male dancers lack technique, and they should try for more nobility and distinction.

A gala performance took place June 2 and 4 at the Casino d'Enghien. It consisted of a few stars, a small corps de ballet. Four of its five ballets were unpolished. Despite the presence of **Alexandre Kalioujny, Claire Sombert,** and **Serge Perrault,** two of the works were judged too ambitious. They were "The Barker," which was too reminiscent of **Roland Petit,** and **Victor Gzovsky's** "Antar," which recalled Fokine. **William Dollar's** "The Duel" was felicitously interpreted by **Colette Marchand** and **Milorad Miskovitch** in sombre costumes by **Marie-Laure de Noailles.** In Gsovsky's "The Dryad," **Irene Skorik** evoked the delicate charm of romantic lithographs and the mood of unrequited love. The most interesting ballet was **Jean Babilee's** "Balance for Three" (score by Jean-Michel Damase). This little masterpiece uses wit and choreographic inventiveness to create an atmosphere of meeting, sporting rivalry, and amorous rivalry among two athletes and a young girl. Babilee, in perfect form, won applause for his dazzling batterie; Kalioujny for his elevation; and **Violette Verdy** for her mischievous charm.

At the Opera, the rehearsals of two works originally scheduled for July presentation have been postponed for the fall season. They are **Serge Lifar's** "Romeo and Juliet" for **Liane Dayde** and **Michel Renault** and **Harold Lander's** "Concerto" for **Yvette Chauvire** and **Peter Van Dijk.**

Soon after its performances of the Berlioz "Romeo and Juliet" in the Courtyard of the Louvre, the **Marquis de Cuevas' Grand Ballet** left for Arles, Biarritz, and Deauville. Highlight of the autumn season (beginning in Oct.) will be **Alicia Markova** performing the title role in "La Sylphide."

Marie-Françoise Christout

(continued on page 81)

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Gift Ideas

INTERNAT'L BALLET SCHOLARSHIP

Alice Nikitina of Paris, France, announces three annual ballet scholarships in memory of Serge Diaghilev in whose company she was at one time a leading dancer. The awards, known as the Prix Terpsichore will fall into these categories: gifted children 7-11 with no dance training; 12-16 year olds with previous training; and young choreographers 14 to 30 who have not produced more than one ballet in the last year. The scholarship awards for the first two will consist of 5 years' study with Mlle. Nikitina, and for the choreographer, possible engagements, trial performance and possibly a cash prize. The winners for the first competitions were **Gilles Didier, Dominique Picda, Tchimit Gamaley** (all of Paris) and **Lisa Alexeieva** of Brussels. American applications for the June '56 competitions will be gladly received and should be made to Miss Nikitina, Hotel Palais d'Orsay, 9 Quai Anatole France, Paris 7.

IBERIAN NEWS

LISBON: Dance activities in this city come under the heading of vital statistics. Dancer **Luna Andermatt** married Francisco de Assis Bras de Oliveira, an engineer. **Anna Maria Drisi**, formerly of the De Cuevas Co., married Vittorio Todeschini Ferreira David, an architect. Choreographer **Margarida de Abreu** and husband, Prof. Joao Salomao de Oliveira have a new addition. And **Fernando Lima**, director of the recent Ballet Matinees, and **Agueda Sena** have announced their engagement.

BARCELONA: Juan Tena's company, the only ballet company in Spain, premiered a new program at the Teatro Calderon. Co. has a classic repertoire and a novelty called "La Rambla," choreographed by Tena, with costumes and decor by **Baille Vilajoana** and music by **Juan Comellas.** Co.'s ballerina is **Maruja Blanco.** A tour of Spain will occupy the group for the summer.

MADRID: Pilar Lopez and Co. returned from Venezuela for another successful season at the Teatro Comedia.

GRANADA: The Granada Festival of Music and Dance was enormously successful. **Rosario, Roberto Iglesias,** and **Aida Ramirez** were featured in a new work by Rosario called "Sorcery of the Moon." Its story of gypsy witchcraft (score by Matilde Salvador) brought the audiences, with their large contingent of tourists, to a frenzy of applause. *Luigi Gario*

Protest . . .

The Dance Masters of Michigan, in protest against unfavorable publicity given the profession by recent Detroit incidents, has distributed a copy of a protest for members to hang on their studio walls. In part it presents, from its Code of Ethics, the pledge of its members: to give more than we receive as every profession is expected to do. To be truthful in advertising, refraining from all misleading statements . . . For we hold to the truth that advertising is a convenant with the public; the printed or spoken word, binding. "The direct provocation was the accusation of a pupil that she had paid $7,396 for a Life membership at a ballroom school under false pretenses. The school advertises "only One dollar and you'll be dancing . . . Rates are so much lower, etc. etc.". **Edwin Hanf.** Pres. of the Michigan Club asks the help of other clubs in fighting incidents of this kind.

THANK YOU, MARY HUBBARD

Mary Hubbard, one of DANCE Magazine's appreciative subscribers from Mass., penned the following on her renewal form:

"I reach for it greedily,
Read it speedily
Too soon I discover
I've turned the back cover."

MEXICAN NEWS NOTES

Mexico has just had a banquet of dance. We had had **The Ballet Theatre, Katherine Dunham, Carmen Amaya,** and a spectacular production by our own **Institute of Fine Arts** — all showing at the same time.

The Ballet Theatre has a very special place in Mexico, and the present season seemed all too short. The big Teatro de Bellas Artes was sold out for every performance, and two extra Saturday performances were squeezed in at the new National Auditorium before the Co. left for Guatemala on Sunday, July 10.

The loudest bravos were, of course, for our own **Lupe Serrano,** who has gone a long way since she danced with our Academia de la Danza de Bellas Artes. Although the Co.'s newer ballets were extravagantly admired, the old heart-filling classical ballets are still the favorites in Mexico.

Katherine Dunham came with her usual fine troupe and presented a varied repertory of dramatic folk dances, of which the Haitian voodoo rituals are still the most spectacular. Miss Dunham was in excellent form and was more generous with her own dancing than heretofore. But the Co. was booked for the new National Auditorium, whose seating capacity of 15,000 makes it too large and barnlike for intimate dance performances.

(continued on page 82)

Book Reviews

(*continued from page 12*)

London," published in *Dance* in 1951. This is listed under the author entry but not under its subject heading — Connecticut College.

Perhaps, considering the extent of work involved in the preparation of this volume, criticism should be less harsh. But in view of the great value which adequate handling could have given to the *Guide*, this reviewer found is impossible to treat the matter more leniently.

FIRST STEPS IN BALLET,
Basic Exercises for Home Practice
by Thalia Mara with Lee Wyndham
Illustrated by George Bobrisky

Garden City Books, Garden City, N.Y., 1955.
$2.00

The Misses Mara and Wyndham have planned their book to perform a very special and wise function. Denying any attempt at a self-instruction type of manual, they have limited their purpose to that of aiding the student, already enrolled with an established teacher, to practice intelligently at home. The text and drawings are intended, not as complete directions, but as reminders of what the child has seen and heard in class.

Only elementary barre exercises — pliés, battements tendus, port de bras, battements dégagés, ronds de jambs à terre, battements frappés, battements retirés, battements soutenus, and relevés — are described. Matters of posture and placement are also considered. Each exercise is treated slowly, minutely, meticulously. Difficulties are noted but are not over-stressed; the approach is happily positive. The drawings were an intelligent choice, for they demonstrate much more clearly then photographs, exact details of correct performance.

It might be wished that the meanings of the French terms had been given along with each exercise, instead of being relegated to a glossary at the back of the book. Also, since the book is desgined for ages 8 and up, the language could have been less technical and more imaginative. Of course, the student must know about her "axis," she should be told to pull her "seat under" and her "stomach up." But surely the addition of imagery would not hurt. The old sayings about "pulling in the tail-feathers" and carrying the arms "as if you were holding a big hoop" may sound trite to the teacher, but they are new and fresh to the beginning pupil.

Nevertheless, the book as a whole is excellent, and it should do much toward encouraging really beneficial home practice. *S. J. C.*

TEN DANCES IN LABANOTATION
by Nadia Chilkovsky
Illustrations and Dance Symbols by Nicholas Nahumck

Theodore Presser Company, Bryn Mawr, Pennsylvania, 1955.
$2.50

Many teachers will be among the first to admit that a good dance instructor is not necessarily a good choreographer. Yet the student who has attained a certain degree of technical proficiency deserves the pleasure of learning a dance. The intelligent teacher, who knows her own limitations and who also knows Labanotation, will find the solution to her problem in Miss Chilkovsky's book.

The author, an adept notator with a flair for imaginative choreography, has written ten pieces in varied moods and styles which will surely delight the young dancer whose teacher is able to read them. For ballet classes, there is a puppet dance on pointe. Of the others, this reviewer especially liked a bouncy stamping "Bourrée," a restrained "Requiem," and the dynamic "Of Frenzy." The dances are geared to various technical levels, but all are intelligible to the student who has reached the intermediate grade in notation.

The book is neatly planned for easy reading and understanding. The music for each dance is printed on facing pages, and the drawings suggest the quality and style of the dances. When movements requiring rather more complex notation occur, helpful footnotes are inserted, and a glossary of notation symbols is part of the book.

Many teachers can now make use of Miss Chilkovsky's dances. It is to be hoped that, in the future, many more will master the notation so that they can take advantage of such valuable material. *S. J. C.*

THE END

(*continued from page 81*)

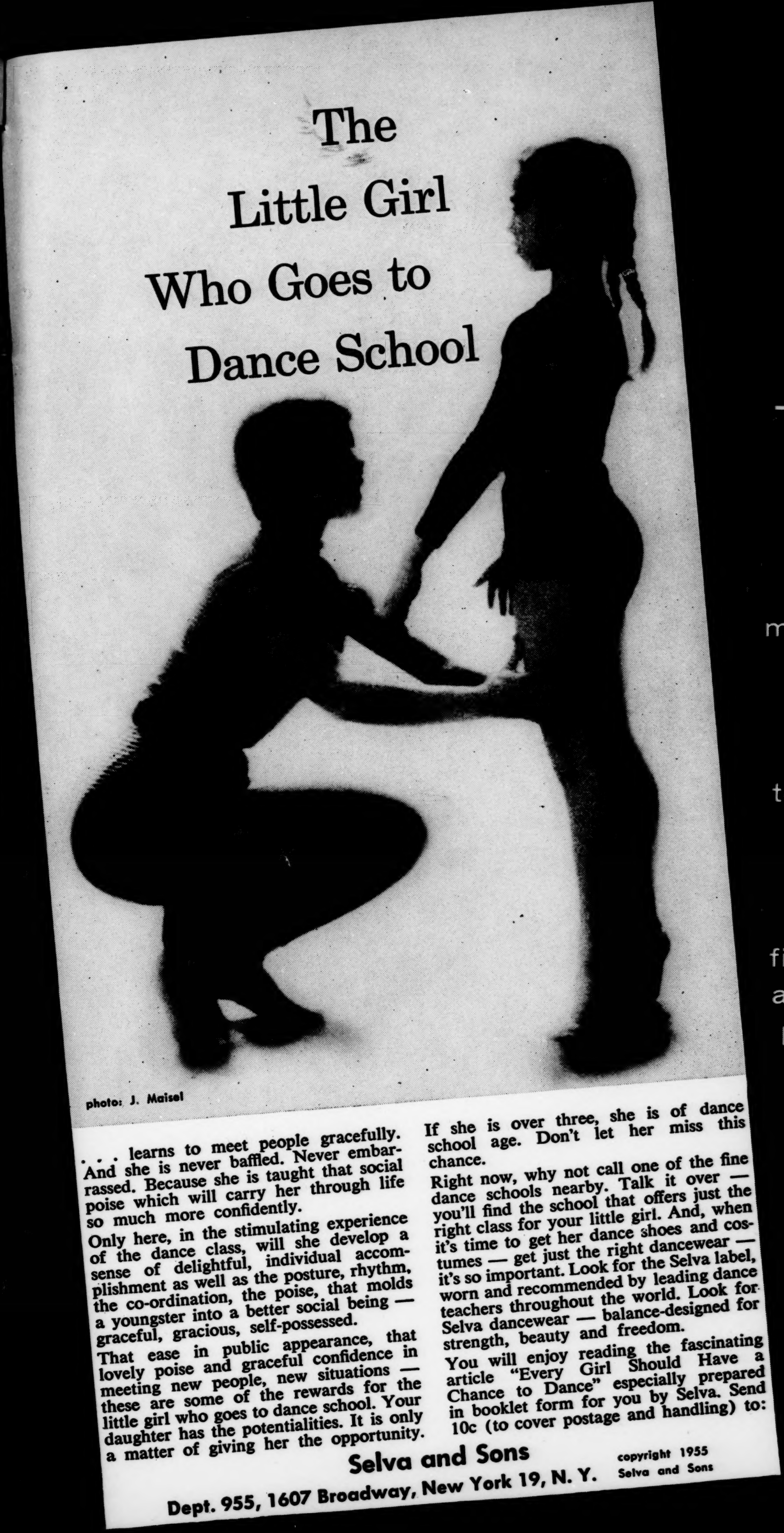
Carmen Amaya and her excellent Spanish dancers have been performing since the beginning of June at the Febregas Theatre. With two shows a day, they are still playing to full houses. Co. is still something of a family enterprise, with a sister and two brothers lending male support. But troupe is better dressed and more sophisticated than before, with Miss Amaya's wild gypsy dances omitted—and missed. Mexicans feel that Amaya belongs as much to them as to Spain.

In June, the Institute of Fine Arts, with its departments collaborating, presented the most ambitious project in its history. The dramatic oratorio, "Joan of Arc at the Stake" by Paul Claudel and Arthur Honegger, was given a full dramatic and balletic interpretation. Choreography and direction of the ballet sections were by **Xavier Francis. Maria Douglas** was a tragic and moving Joan, and **Augusto Benedico** was effective as Brother Domingo.

Bellas Artes is continuing its all-department projects with a July production of Maeterlinck's "Blue Bird." **Felipe Segura,** whose Ballet Concierto de Mexico is now attached to Bellas Artes as a special professional dance group, has done the ballets for "Blue Bird." The Segura Co. is under the joint direction of **Segura** and **Sergio Unger,** one of Mexico's best known ballet teachers and once a Diaghilev dancer. Co. will be the Bellas Artes' touring unit, and it begins a trip in the late fall.

Bellas Artes is completely reorganizing its dance department. Mr. **Manual Alvarez Acosta,** general director of the entire institute, is now working out a new arrangement, with cooperation of dancers **Ana Merida** and **Rosa Reyna.** According to present plans, the Academia de la Danza will consist of five schools—a school for beginners, an intermediate school from which candidates will graduate to the school for professionals, a school of choreography, and a school for dance teachers. Mr. Acosta also plans to create an official National Ballet group, corresponding to the National Symphony Orchestra. There will also be an experimental dance group.

A new publishing Co. financed by anonymous balletomanes has been organized. Called "Publicaciones sobre Danza Moderna," it will publish a history of ballet in Mexico, with supplementary monographs and biographies (in monograph form that can be bound into a single volume) of Mexico's principal dancers. General Director of the new Co. is **Antonio Luna Arroyo,** husband of dancer Ana Merida; Editorial Director is **Patricia Fent Ross.** and Editor-in-Chief is **Dr. Luis Bruno Buiz.** *Particia Fent Ross*



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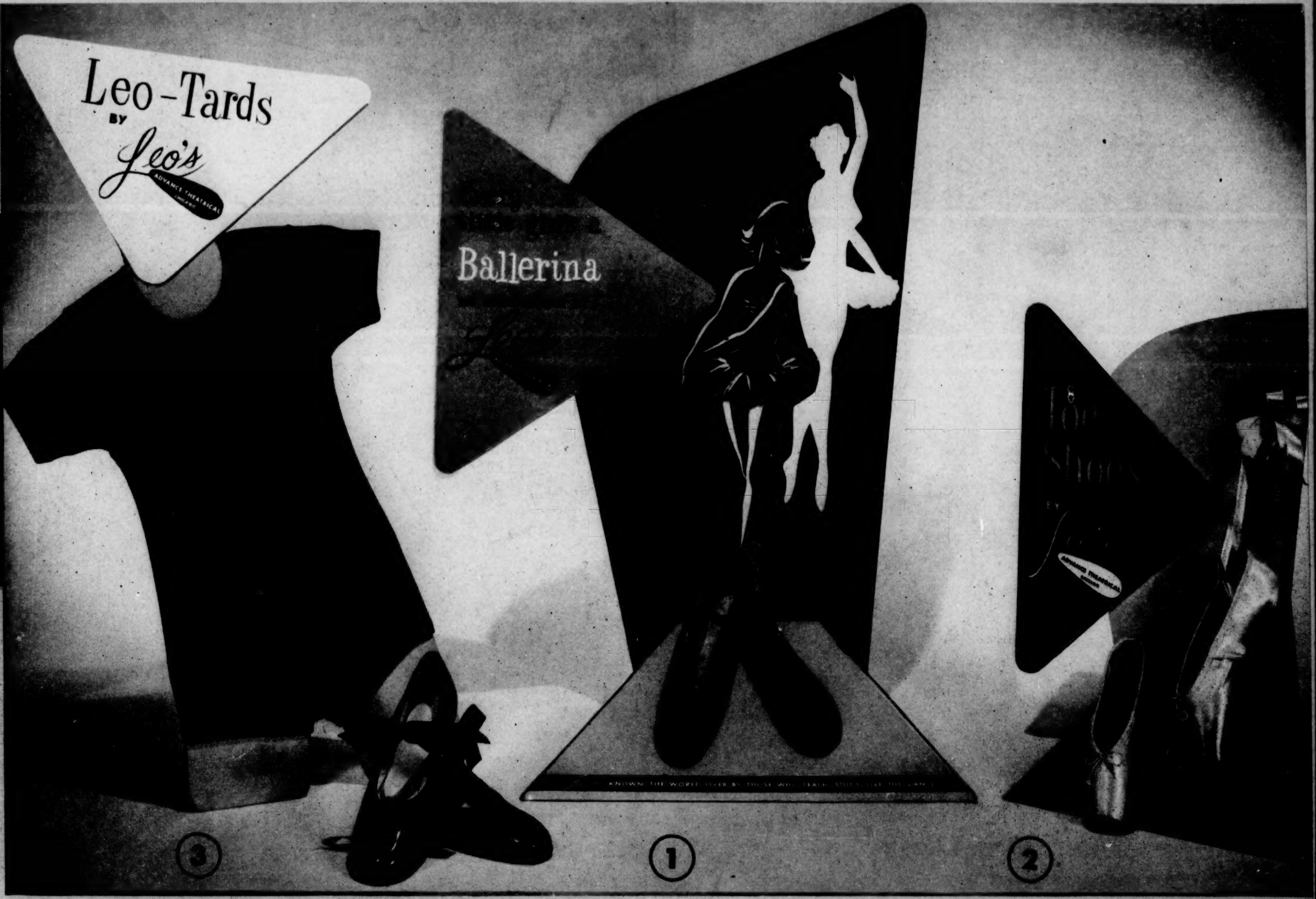

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